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PHOTOPLAY

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IDEAL!

By
Tab Hunter

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BACHELORS

*Elizabeth
Taylor*



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COLD

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CAMAY

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STRAIGHT TO
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Pamper your beauty with new Camay!
Wonderful for complexion and bath!

Here's wonderful news about complexion care! Now Camay contains fine cold cream. And Camay *alone* among leading beauty soaps brings you this luxury ingredient.

More delightful than ever before! Whether your skin is dry *or* oily, new Camay leaves it feeling exquisitely cleansed, wonderfully fresh. And Camay with cold cream brings new luxury to your Beauty Bath, too!

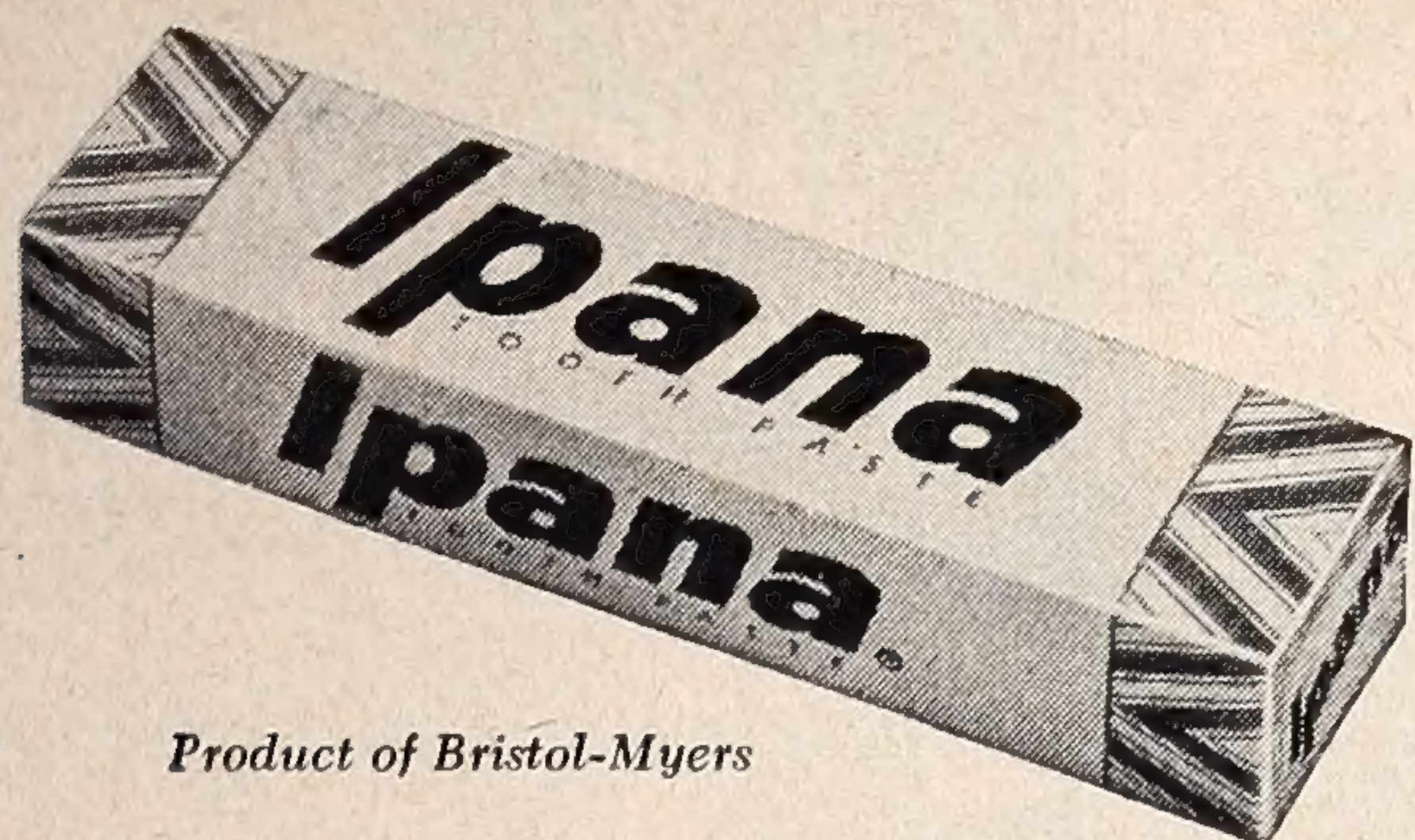
You still get everything that's always made Camay a treasure . . . the softer complexion that's yours when you change to regular care and Camay, that velvety Camay lather, famous Camay mildness, and delicate fragrance yours only in Camay.

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It's at your store *now*—at no extra cost.
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NOW MORE THAN EVER . . . THE SOAP OF BEAUTIFUL WOMEN

Best way* to reduce tooth decay . . . stop bad breath



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NEW IPANA[®]

WITH ANTI-ENZYME

WD-9.



New Ipana's enzyme-fighting foam helps your child take good care of his teeth.

If excessive cavities bother your family, blame it on bacterial-enzyme action. It is a principal cause of most tooth decay. So you'll be glad to know that WD-9 in new white Ipana is one of the most effective *anti-enzymes* known.

*Using new Ipana with WD-9 regularly after meals is the *best* way to reduce decay and banish unpleasant mouth odor all day. And with WD-9, Ipana now has a new minty flavor, new cleansing power. Children love it. Try a tube today.

Every single brushing fights tooth decay!



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One brushing can stop bad breath all day!

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inquire at your hospital.

PHOTOPLAY

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Portrait by Apger. Hat by Mr. John. Mink stole by Teitelbaum

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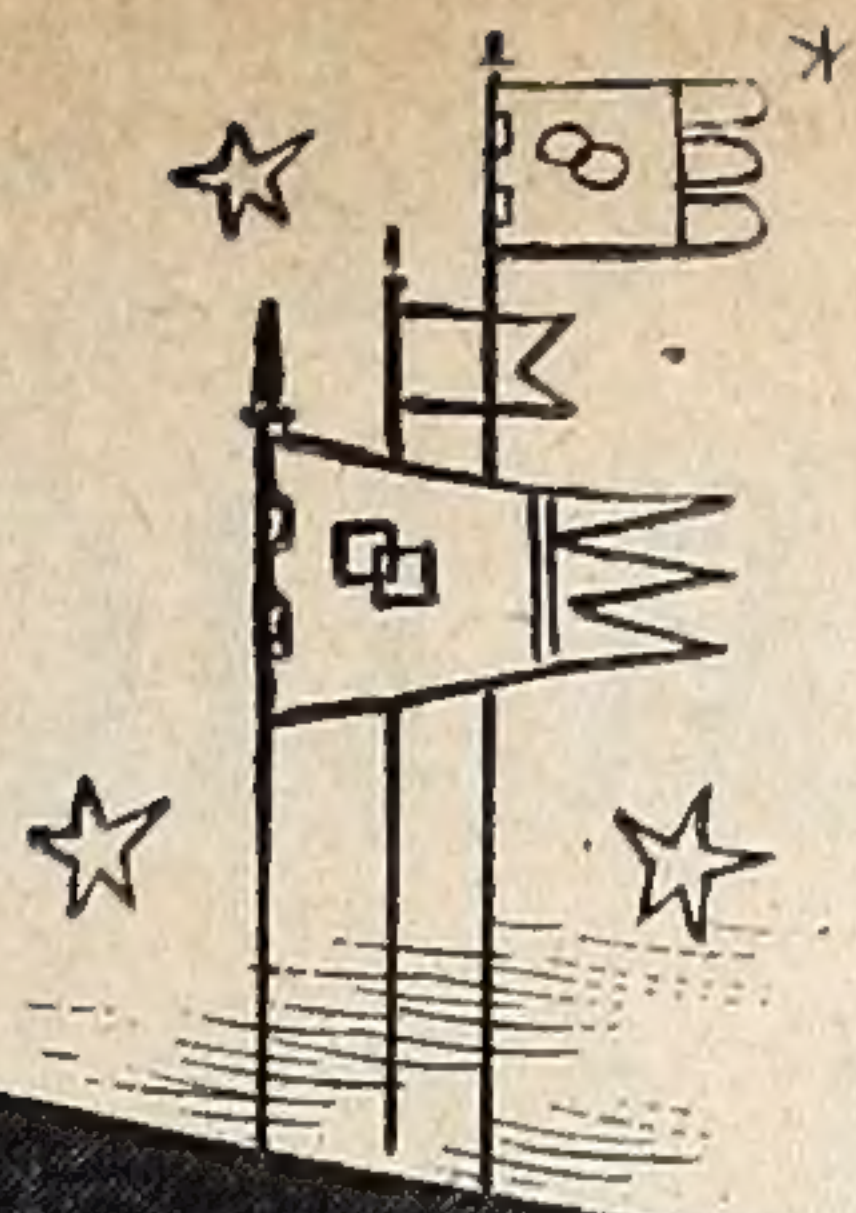
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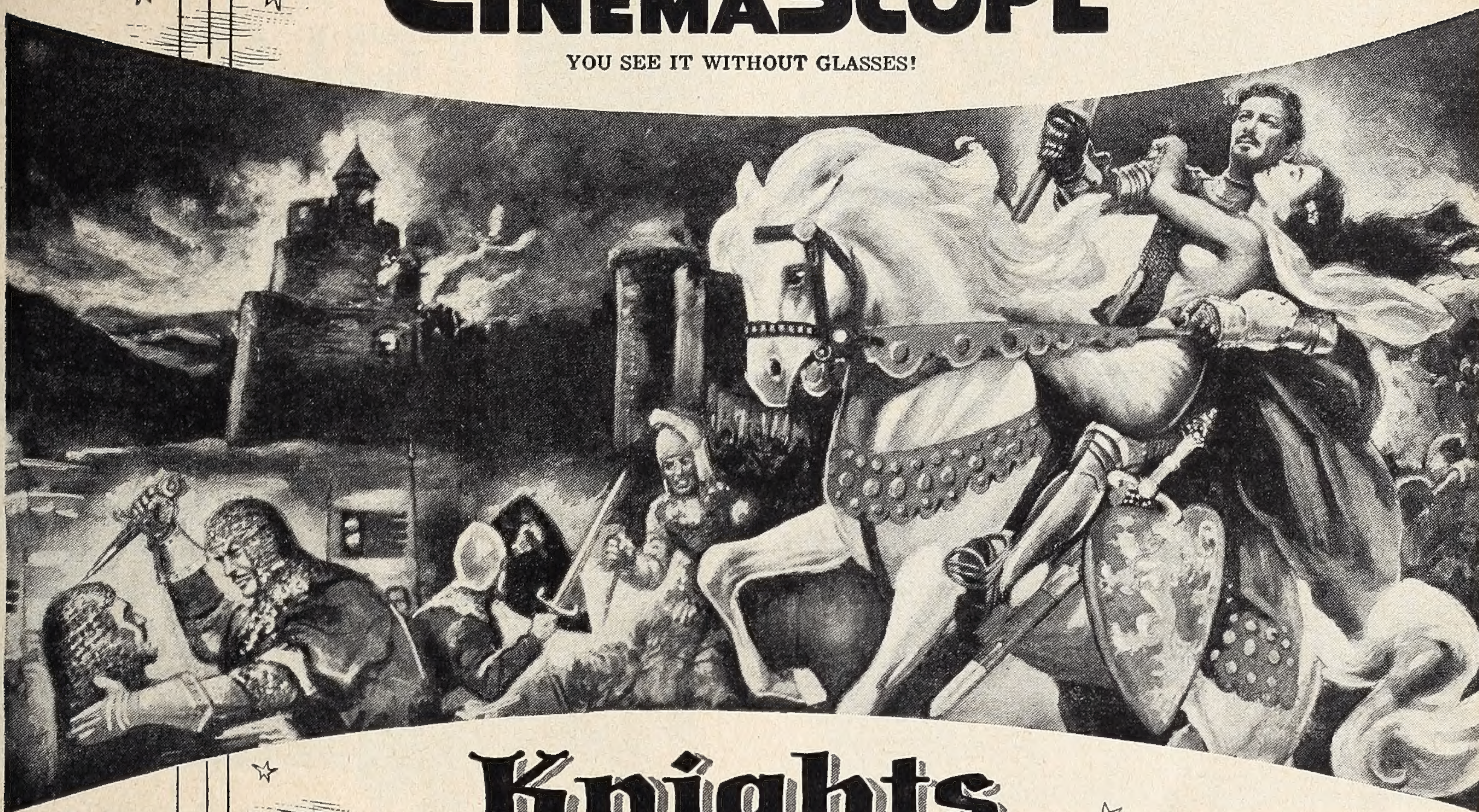
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**Knights
of the
Round Table**

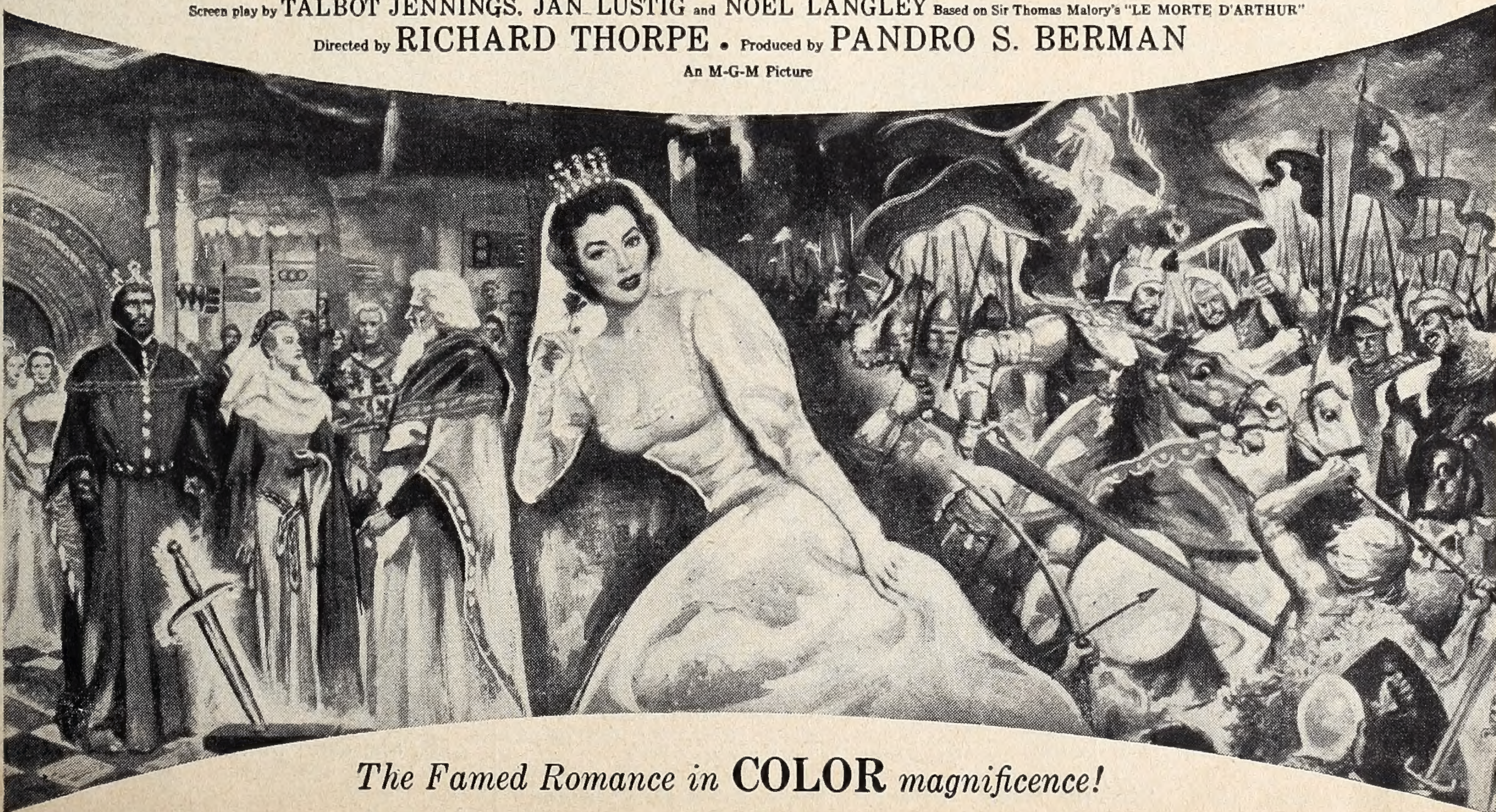
starring

ROBERT TAYLOR  **AVA GARDNER**  **MEL FERRER**
with **ANNE CRAWFORD** • **STANLEY BAKER**

Screen play by TALBOT JENNINGS, JAN LUSTIG and NOEL LANGLEY Based on Sir Thomas Malory's "LE MORTE D'ARTHUR"

Directed by **RICHARD THORPE** • Produced by **PANDRO S. BERMAN**

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With freedom and comfort you never thought possible, Magic-Controller firms and flattens your figure from waist to thighs—gives you "Calorie-Curve Control"!

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Feel that soft-as-a-cloud fabric lining—see the lovely textured latex outside.



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*U.S.A. and Foreign Patents Pending

GUESS WHO

This year's Hollywood Press Photographers' Ball was a dilly. Even the guests couldn't guess the identity of some of the characters there. See if *you* can guess these. We've hidden a clue to their names in each caption



A. To clue hunters—Janet's pals are married



B. Cooper and Brady go for dancing daughter!



C. She dates with Tab—he dittoes Debbie

Sa Bula! Sa Bula! The White Man is Chief!



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is my
father's
wish
that
I love
you...'



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DO'S AND DON'TS OF DATING: NO. 1

EXIT CUES

IT'S GREAT to be modern and independent. But if you're a gal, you can carry your independence too far. And there's nothing that annoys your date more than the feeling he isn't needed. *Don't* be the fragile little flower. But *do* let your escort be masculine and gallant. He wants to think of you as something special—and prove it!

Bob Francis and May Wynn, a couple of Hollywood's brightest young newcomers, who are playing the young lovers in Columbia's "The Caine Mutiny," posed for these pictures to show you the ins and outs of exits. May likes to have Bob swing those portals wide for her. And Bob—as you can see—loves doing it!



Leaving a room—or a building—the man opens the door, and holds it open while the lady walks through it ahead of him

In a car, the lady isn't impatient! She sits still, while her escort walks around to her door and swings it open



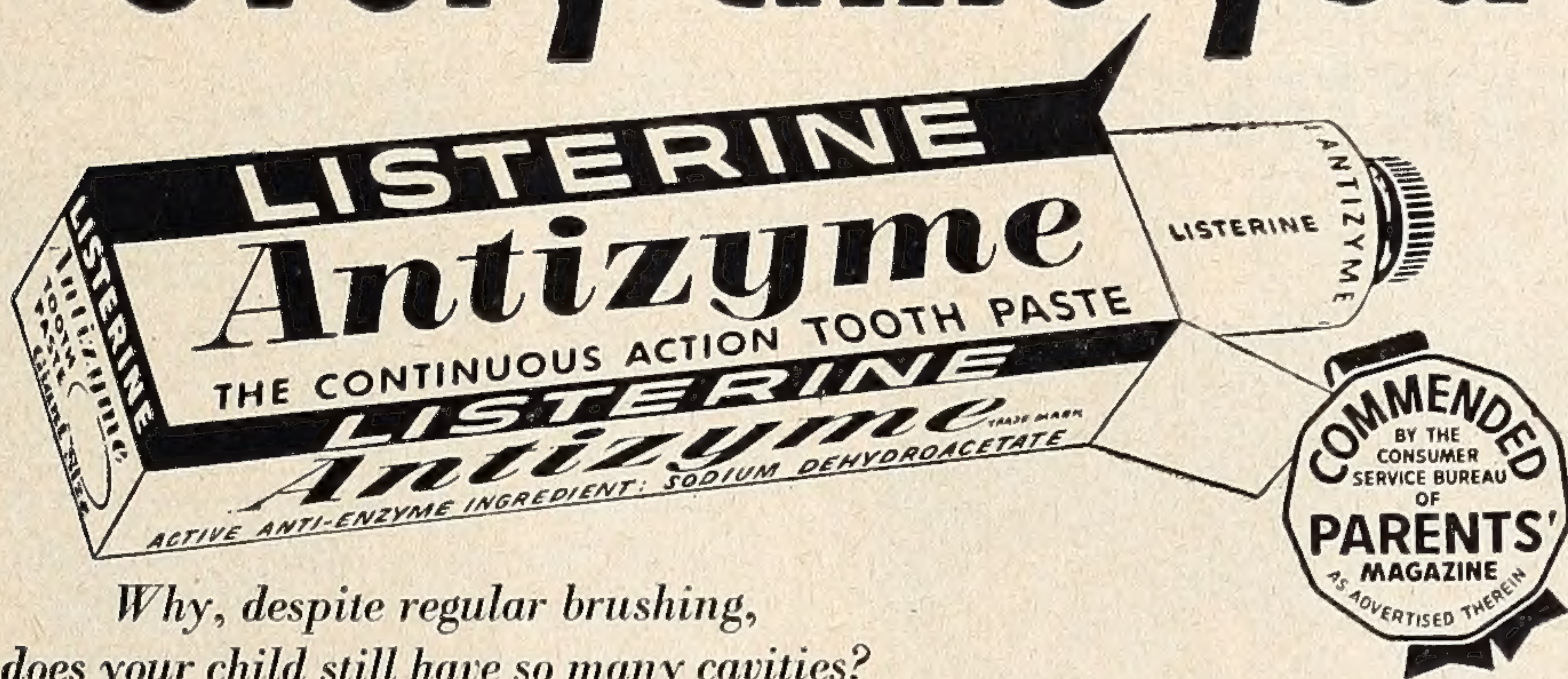
He then offers her his hand, which she's happy to take, and she steps out of the auto gracefully. Then on to the evening!



LISTERINE Only ANTIZYME

shows actual laboratory proof—

stops the major cause of tooth decay 12 to 24 hours every time you brush



Why, despite regular brushing,
does your child still have so many cavities?



How many mothers have wished they could do something about their children's teeth. Maybe the answer is closer than you think! The tooth pastes you have been using in the past, protect you and your child only for minutes after brushing.

A famous midwestern dental school has proved that *the enzymes that change starches and sugars to decay acids . . . the major cause of tooth decay . . . could be stopped in 9 out of every 10 people tested!* The anti-enzyme, sodium dehydroacetate, protects tooth surfaces 12 to 24 hours with just one brushing—despite snacks and sweet drinks.

The original anti-enzyme tooth paste,
first to bring you a great scientific
development no other kind
of tooth paste offers—continuous
immunity to tooth decay acids

Listerine Antizyme, the tooth paste used in these tests, is the only tooth paste which contains this anti-enzyme.

No other kind of tooth paste . . . regular, Ammoniated, Chlorophyll or part-time anti-enzyme . . . gives this continuous protection.

ONLY ANTIZYME has shown proof of its effectiveness *right on the teeth*, in Acidometer tests on hundreds of people who had been plagued by cavities.

ONLY ANTIZYME Tooth Paste contains the research-approved long-lasting anti-enzyme, sodium dehydroacetate.

A Product of The Lambert Company

NO OTHER KIND OF TOOTH PASTE SHOWS ACTUAL LABORATORY PROOF LIKE THIS

WITHOUT Antizyme—Temporary Protection. People susceptible to tooth decay brushed their teeth, in tests, with dentifrices of all kinds.

½ hour after brushing, they were given a sugar rinse. In almost every case the Acidometer showed the presence right on the teeth, of dangerous tooth decay acids (below pH 5.6).



WITH Antizyme—Continuous Protection. Later, people used Antizyme Tooth Paste for one week.

12 to 24 hours after the last brushing, they again rinsed their mouths with a sugar solution. In 9 out of 10 cases, the Acidometer indicated "no harmful decay acids" on the teeth.



LISTERINE **Antizyme** TOOTH PASTE



If your hero's cronies leave you cold—

- ☐ Hold your fire ☐ Demand a showdown

Though your new Sigh Man's old friends may be sterling characters—seems to *you* they could do with plenty of polish! Of course, you could ignore the guys. Yet wouldn't it be nicer to try winning them over, for *his* sake? (You'll boost your rating!) And win yourself an A for "assurance" at problem time, with the comfort of Kotex. For Kotex is an old friend you *trust* for softness that *holds its shape*; absorbency that saves panicky moments.



What can't a sharp dresser do without?

- ☐ A wolf call ☐ Knit wit ☐ Cashmere

You needn't put all your cash in cashmere! Just put your wit to knitting your own sweater wardrobe: those new, long, *bulky* jackets that copy-cat your beau's. Nylon and wool; won't stretch; wash easy. So, for a "purl" of little price—needle up! But on certain days, *bulk's* what you *don't* want—napkin-wise. Choose Kotex. Those *flat pressed ends* prevent revealing outlines. And Kotex gives extra *protection*.

Are you in the know?



How to cut a gabby phone belle short?

- ☐ Drop dead ☐ Disconnect ☐ Thank her

Connie's got you hooked—for hours. Just when you're expecting a *Very Important Call!* Wriggling off the line would be easy, if you knew her better. But try this: At the first semicolon, thank her for calling; say you'll see her soon. To free yourself from *calendar* dilemmas (such as which absorbency of Kotex to choose)—try Regular, Junior, Super. You'll find the very one you need.



More women choose KOTEX*
than all other sanitary napkins

*T. M. REG. U. S. PAT. OFF.

Which of these "steadies" does most for you?

- ☐ Romeo & Juliet ☐ Kotex and Kotex belts ☐ Moon 'n' June

Made for each other—that's Kotex and Kotex sanitary belts—and made to keep you comfortable. Of strong, soft-stretch elastic . . . they're designed to prevent curling, cutting or twisting. So lightweight you'll hardly know you're wearing one. And Kotex belts take kindly to dunking; stay flat even after countless washings. Why not buy two . . . for a change?



Hollywood Whispers

BY FLORABEL MUIR

HOLLYWOOD'S WHISPERING about whether or not Frank Sinatra will ask Nancy to take him back if the break between him and Ava is as permanent as it looks. And if the crooner and his first wife could possibly find happiness . . . About the end of Ursula Thiess' romance with Robert Taylor and her dates with Jennings Lang (now completely recovered from that wound inflicted by Walter Wanger). With Ursula concentrating entirely on career. Lang, who is an actors' agent, is being very helpful. Bob Taylor, in the meantime, has left to make another European film and has Barbara Stanwyck as a pen pal.

The sudden break between Andrew Russell and his wife Della, because he insists upon living in Mexico and her commitments keep her on this side of the border. She can't see breaking up their home to satisfy what she's sure is a whim. The gossips say there's more to this "whim" than Andy's urge to live in the country of his ancestors . . . About how all the colors of the rainbow will be sported by the Cinemighty on the night the Academy awards the Oscars. Story is, it's to be televised in color, and even the men are threatening to bust out in reds, yellows and purples . . . The stars in Ann Blyth's eyes now that she's expecting the first of what she hopes will be a large, large family.



Ann Blyth's happily decorating a yellow nursery

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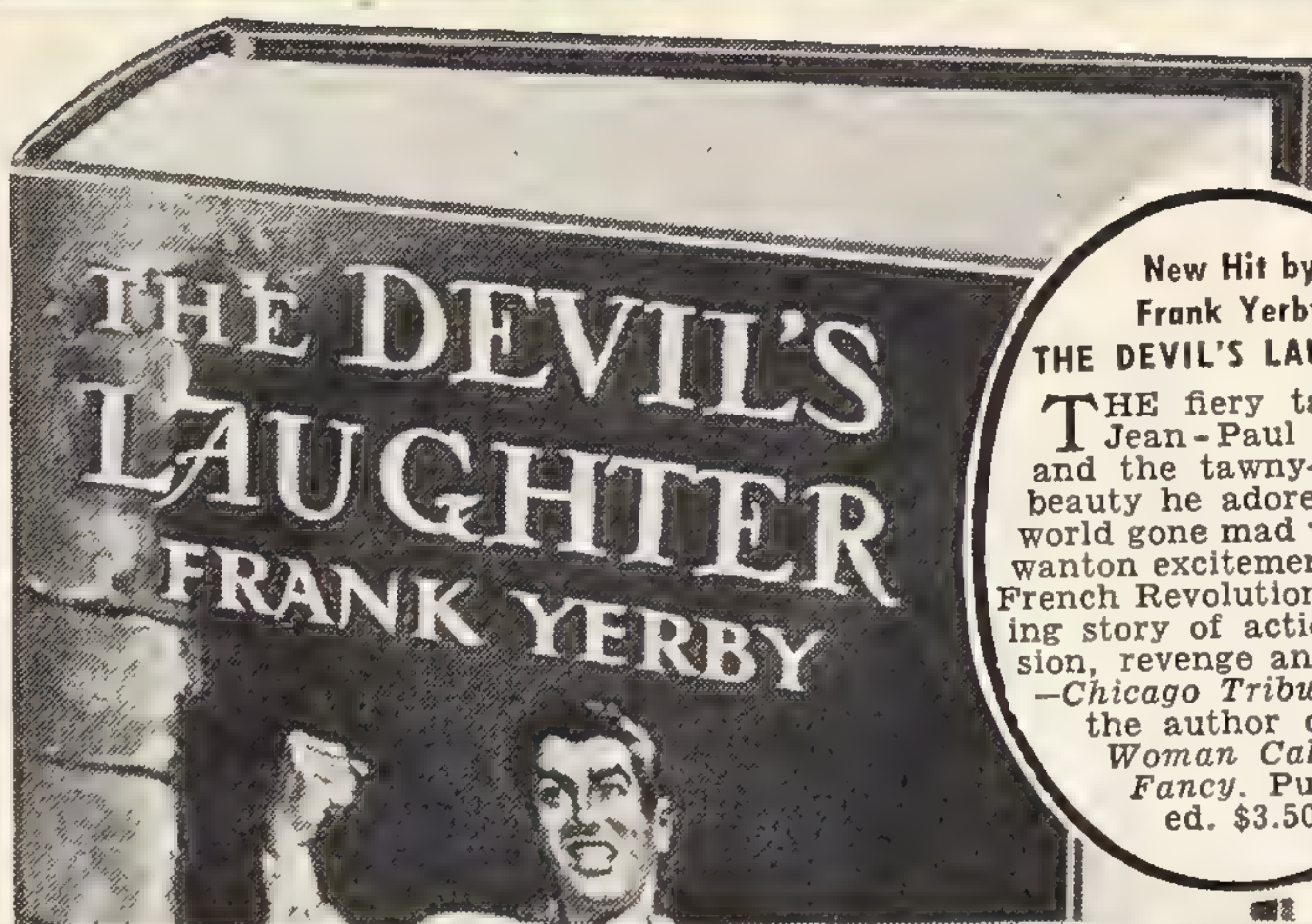
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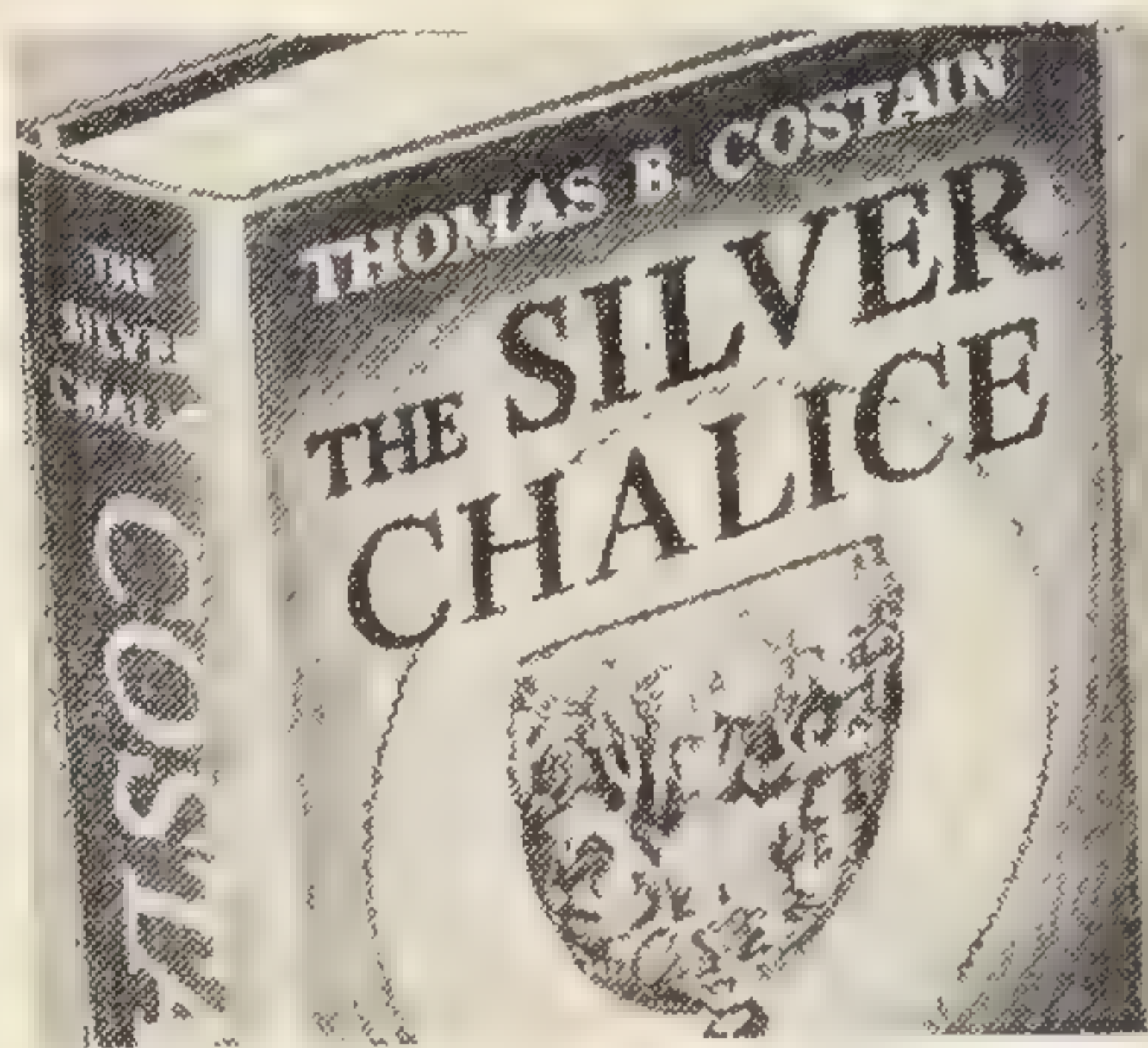
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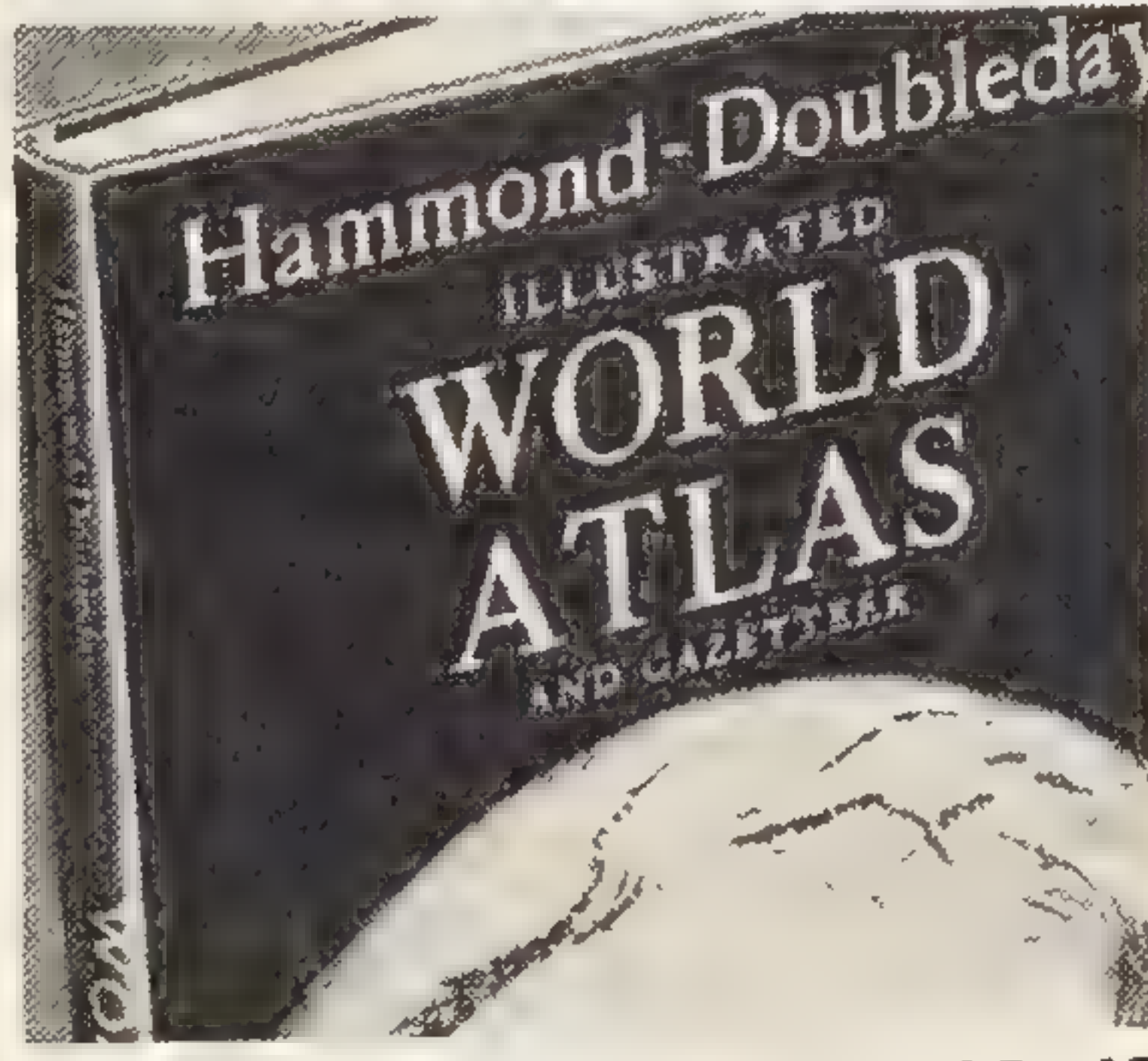
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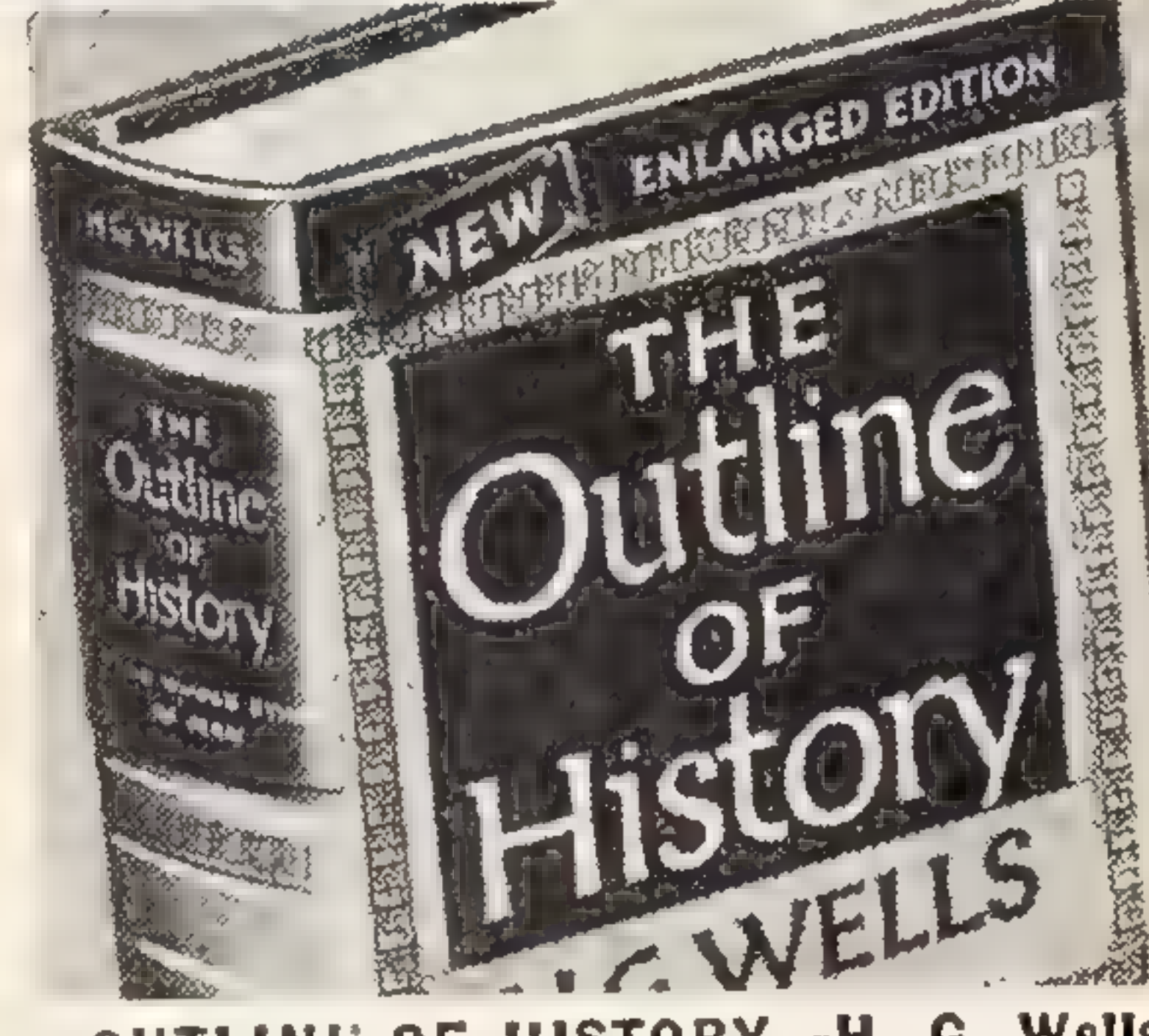
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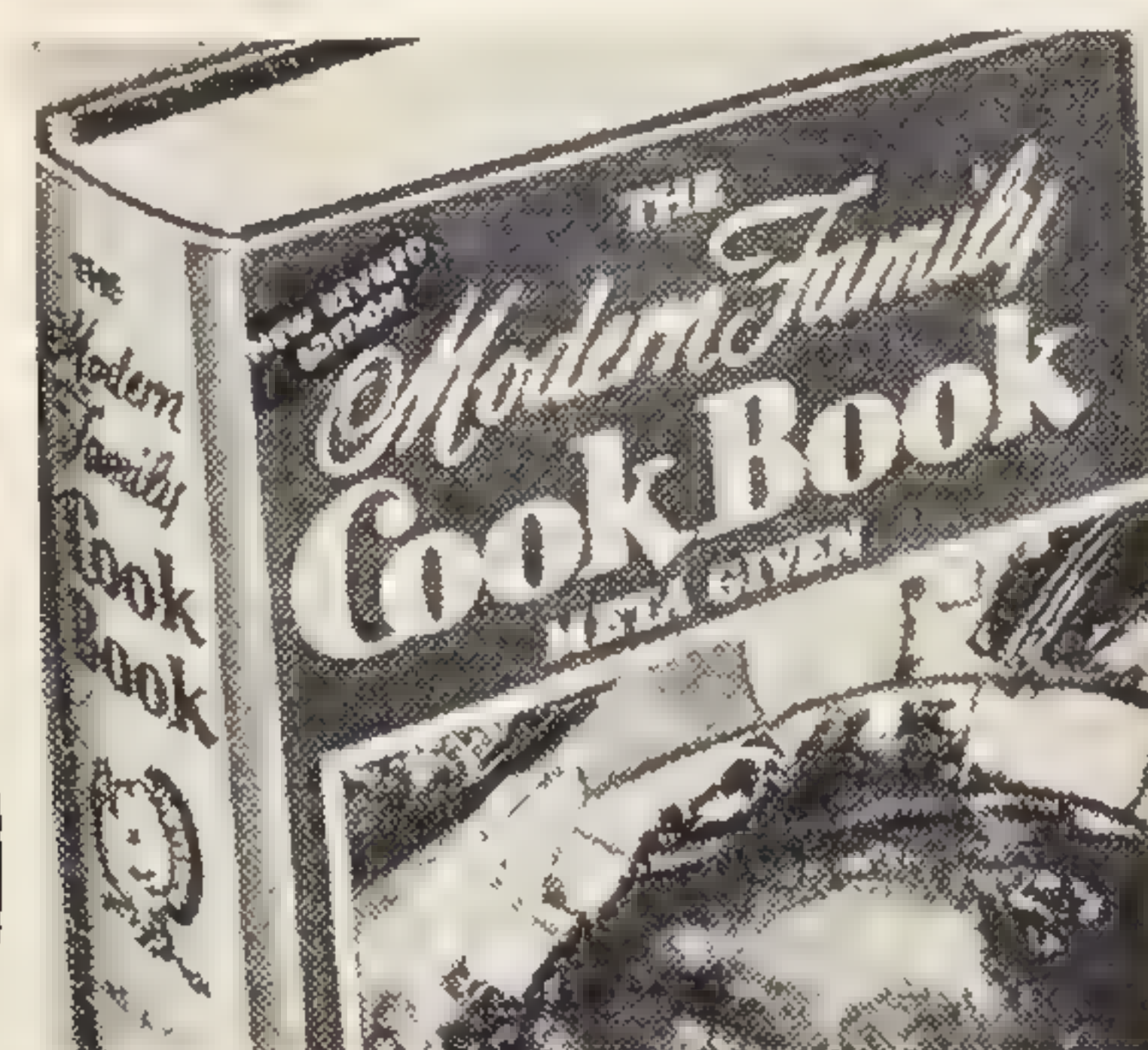


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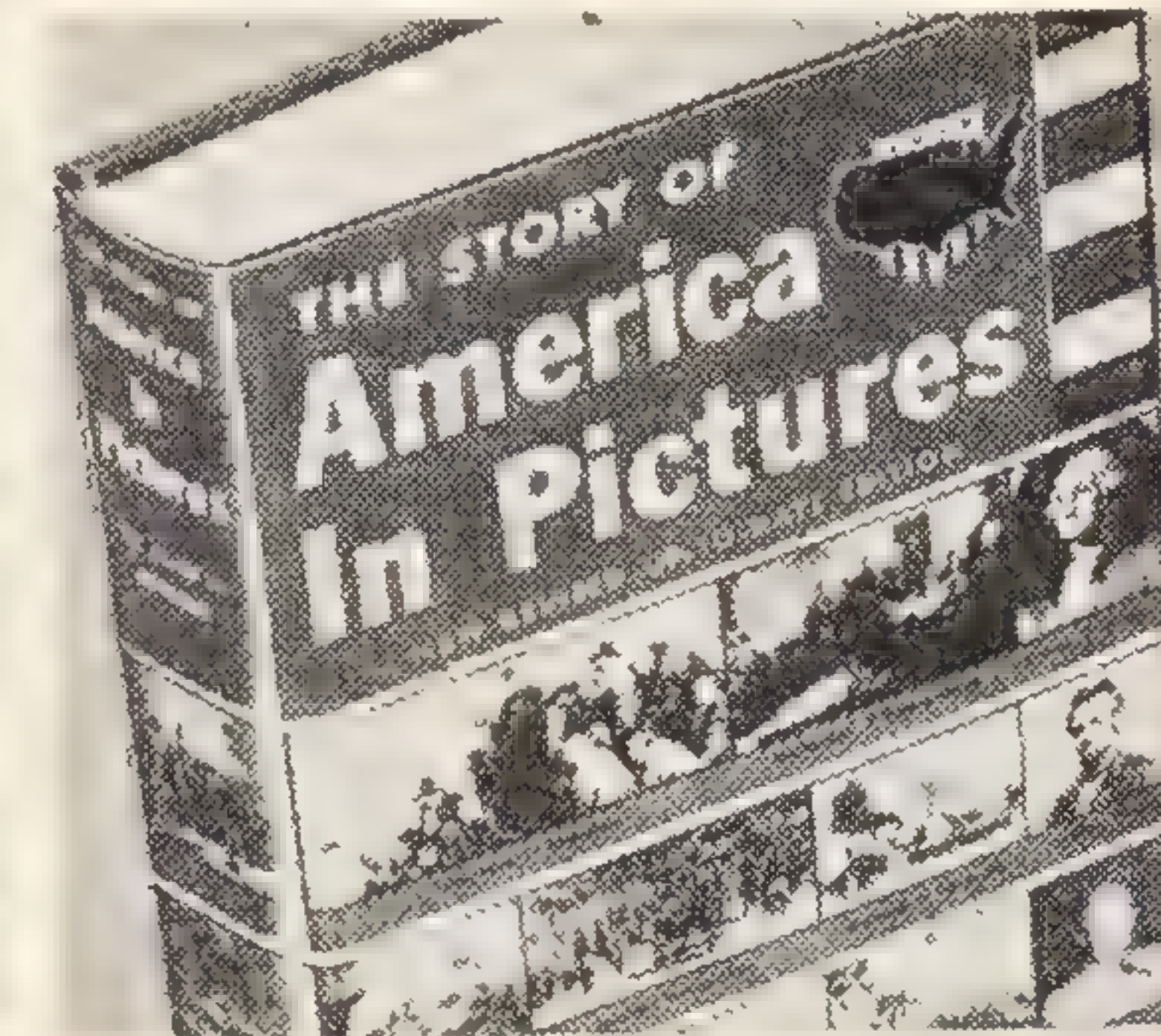


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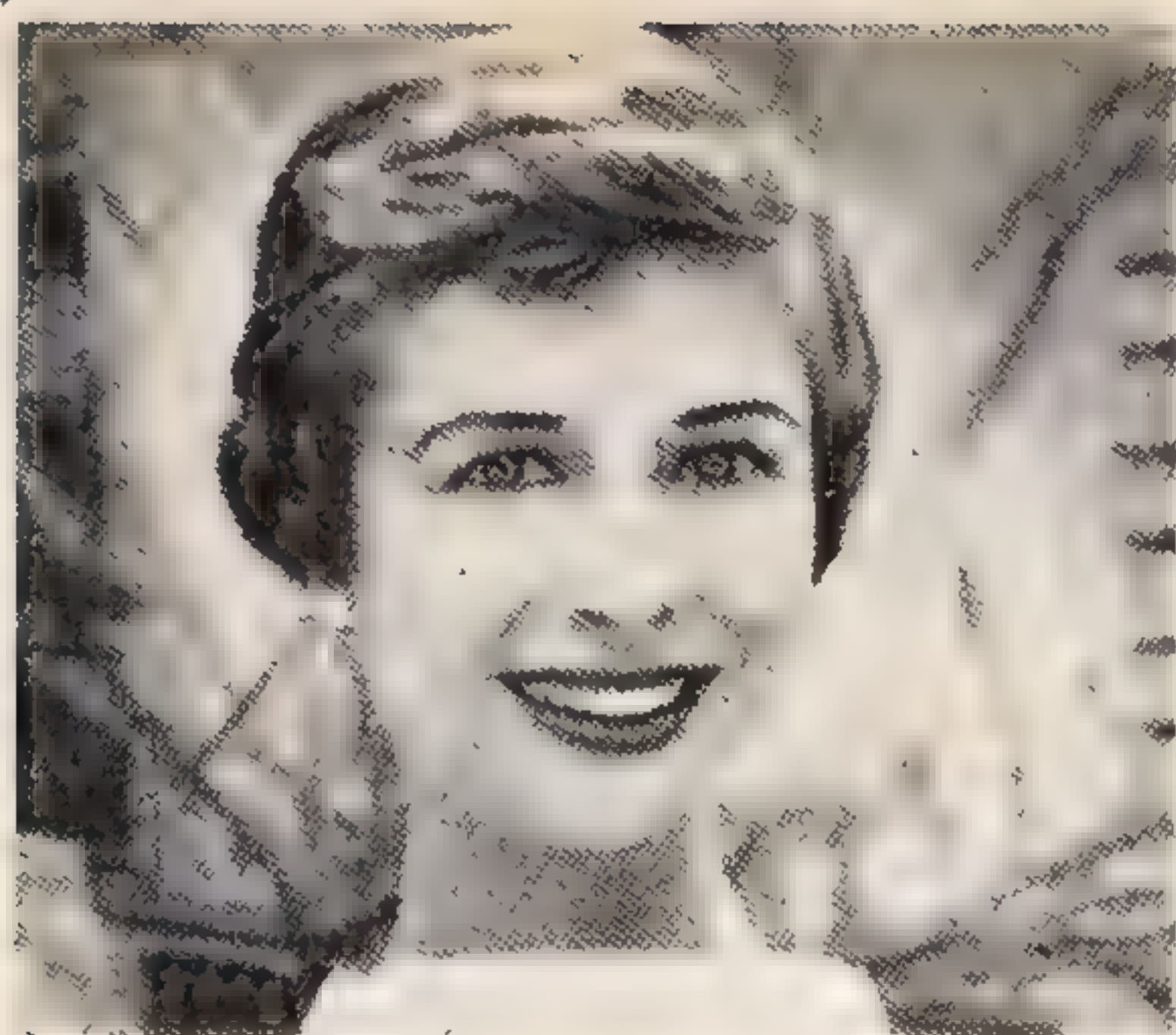
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Look lovelier in **10 days** with **DOCTOR'S HOME FACIAL** *or your money back!*

This new, different beauty care helps skin look fresher, prettier—helps keep it that way, too!

● If you aren't entirely satisfied with your complexion, here's important beauty news! A famous skin doctor worked out a different kind of beauty routine—with a special beauty cream.

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Start tonight! Just do this:

1 **Cleanse** your face by *washing* with Noxzema and water. Apply Noxzema; wring out a cloth in warm water and wash as if using soap. See how stale make-up and dirt disappear after this 'cream-washing'!

2 **Night Cream**: Noxzema helps your skin look smoother, fresher, lovelier. Pat a bit extra over any blemishes.* It's *medicated* to help heal them—fast! It's *greaseless*, too! No smeary pillow!

3 **Make-up base**: In the morning, 'cream-wash' again; then smooth on Noxzema as your long-lasting powder base. It helps protect your skin all day!

It works or money back! In clinical tests Noxzema helped 4 out of 5 with skin problems have lovelier-looking skin. If you don't look lovelier in 10 days—return jar to Noxzema, Baltimore—money back!

Look lovelier offer! For a limited time you get the 40¢ size Noxzema only 29¢ plus tax. Get this *trial* jar, then get the economical 10 oz. size for only 89¢ plus tax at all drug, cosmetic counters.

*externally-caused.

NOXZEMA *skin cream*



Charles Coburn: interludes are boring!

LAUGHING STOCK

BY ERSKINE JOHNSON*

Lovable character actor Charles Coburn turned down an invitation to join a group who, every Friday night, play dance records and do a lot of fast mambas and Charlestons with, "No thanks, these things bore me. I never know what to do with myself while they're changing records."

Joan Davis and Jim Backus were discussing a child actor. "He's terribly precocious," said Joan. "I'm certain his mother just dotes on him."

"Dotes on him?" yelled Backus. "Why, she keeps him in a duck press every night."

A bebopper's wife, concerned about his behavior, coaxed him into seeing a psychiatrist. After an hour with the patient, the doctor emerged from his office and said, "Madam, I must tell you that your husband is crazy."

"I know that," said the wife. "But what's wrong with him?"

Overheard at Ciro's: "She has a new husband."

"No kidding. Whose?"

In Hollywood, says Ed Wynn, it's difficult sometimes to tell the difference between a genius and a guy in the midst of a nervous breakdown.

While writing the script of "Road to the Moon," the next Bing Crosby-Bob Hope comedy, writer Ken Englund and his wife went out for an after-dark walk.

"What a pretty moon," observed Mrs. Englund.

"For heaven's sake," snapped Ken, "stop talking shop."

Ozzie Nelson's twelve-year-old Rickey was pop-eyed when told that he paid \$26,000 income tax on earnings from his TV acting. "Gee," he said, "how much money is that?"

His sixteen-year-old brother, David, had a quick answer: "It's about five Cadillacs' worth."

Overheard at Mocambo: "He dances like his wife drives."

*See Erskine Johnson's "Hollywood Reel" on your local TV station

The Greatest Hit In Entertainment History



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The Robe TECHNICOLOR CINEMASCOPE

THE MODERN MIRACLE
YOU SEE WITHOUT GLASSES!

20th Century-Fox presents **The Robe** A CinemaScope production
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RICHARD BURTON • JEAN SIMMONS • VICTOR MATURE • MICHAEL RENNIE
with Jay Robinson • Dean Jagger • Torin Thatcher • Richard Boone • Betta St. John • Jeff Morrow • Ernest Thesiger

Produced by
FRANK ROSS

Screen Play by **PHILIP DUNNE**
From the Novel by **LLOYD C. DOUGLAS**
Adaptation by Gina Kaus

Directed by
HENRY KOSTER

The first motion picture in CinemaScope is shattering all world records as audiences everywhere hail CinemaScope as the greatest innovation in motion pictures since sound! The Anamorphic Lens Process on the Miracle Mirror Screen achieves life-like reality and infinite depth. The Stereophonic Sound System achieves new heights of participation. You become part of the eternal Miracle...in the greatest story of love and faith ever told.

I dreamed I was an eskimo in my maidenform bra

Guess whose figure is going around in Arctic circles!
It's mine and it's marvelous—
so sleek and smooth, so fabulously curved—
who ever dreamed the bear facts could be so beautiful!
Here on top of the world we know
what makes the world go round
... it's Maidenform.

Shown: Maidenform's Chansonette,
in favorite fabrics ... from 2.00
Send for free style booklet,
Maidenform, New York 16
There is a MAIDENFORM for
every type of figure.*



CASTS OF CURRENT PICTURES

BAD FOR EACH OTHER—Columbia. Directed by Irving Rapper: *Dr. Tom Owen*, Charlton Heston; *Helen Curtis*, Elizabeth Scott; *Joan Lasher*, Dianne Foster; *Mrs. Mary Owen*, Mildred Dunnock; *Dr. Jim Crowley*, Arthur Franz; *Dan Reasonover*, Ray Collins; *Mrs. Roger Nelson*, Marjorie Rambeau; *Dr. Homer Gleeson*, Lester Matthews; *Doc Scobee*, Rhys Williams; *Rita Thornburg*, Lydia Clarke.

CEASE FIRE—Wallis, Paramount. Directed by Owen Crump: *Lieutenant Thompson*, Capt. Roy Thompson, Jr.; *Patrol Sergeant Goszowski*, Cpl. Henry Goszowski; *Elliott*, Sgt. Richard Karl Elliott; *"One Ton"*, Pfc. Albert Bernard Cook; *Mayes*, Pvt. Johnnie L. Mayes; *Kim*, Cheong Yul Bak; *Strait (Radio Man)*, Pfc. Howard E. Strait; *"Bad News"*, Pfc. Gilbert L. Gazaille.

DIAMOND QUEEN, THE—Warners. Directed by John Brahm: *Jean Tavernier*, Fernando Lamas; *Maya*, Arlene Dahl; *Baron Paul de Cabannes*, Gilbert Roland; *Great Mogul*, Sheldon Leonard; *Gujar*, Jay Novello; *Jumla*, Michael Ansara; *Gabriel Tavernier*, Richard Hale; *Dance Specialty*, Sujata & Asoka.

EASY TO LOVE—M-G-M. Directed by Charles Walters: *Julie Hallerton*, Esther Williams; *Ray Lloyd*, Van Johnson; *Barry Gordon*, Tony Martin; *Hank*, John Bromfield; *Nancy Parmel*, Edna Skinner; *Ben*, King Donovan; *Mr. Barnes*, Paul Bryar; *Clarice*, Carroll Baker; *Band Leader*, Eddie Oliver.

ESCAPE FROM FORT BRAVO—M-G-M. Directed by John Sturges: *Capt. Rofer*, William Holden; *Carla Forester*, Eleanor Parker; *Capt. John Marsh*, John Forsythe; *Campbell*, William Demarest; *Cabot Young*, William Campbell; *Bailey*, John Lupton; *Lt. Beecher*, Richard Anderson; *Alice Owens*, Polly Bergen; *Col. Owens*, Carl Benton Reid.

FORBIDDEN—U-I. Directed by Rudolph Mate: *Eddie Darrow*, Tony Curtis; *Christine Lawrence*, Joanne Dru; *Justin Keit*, Lyle Bettger; *Cliff Chalmer*, Marvin Miller; *Allan*, Victor Sen Yung; *Barney*, Alan Dexter.

GOLDEN COACH THE—I.F.E. Directed by Jean Renoir: *Camilla*, Anna Magnani; *Don Antonio*, Odoardo Spadaro; *Isabella*, Nada Fiorelli; *Harlequin*, Dante; *The Viceroys*, Duncan Lamont; *Felipe*, Paul Campbell; *Ramon, the Bull Fighter*, Riccardo Rioli; *The Innkeeper*, William C. Tubbs; *The Bishop*, Jean Debucourt of the Comedie Francaise.

GREAT DIAMOND ROBBERY, THE—M-G-M. Directed by Robert Z. Leonard: *Ambrose C. Park*, Red Skelton; *Maggie Drumman*, Cara Williams; *Remlick*, James Whitmore; *Louie*, Kurt Kasznar; *Emily Drumman*, Dorothy Stickney; *Duke Fargo*, George Mathews; *Bainbridge Gibbons*, Reginald Owen; *Herb*, Harry Bellaver; *Blonde*, Connie Gilchrist; *Van Goosen*, Steven Geray; *Mr. Sahutsky*, Sig Arno.

HONDO—Warners. Directed by John Farrow: *Hondo*, John Wayne; *Angie*, Geraldine Page; *Buffalo*, Ward Bond; *Vittorio*, Michael Pate; *Lennie*, James Arness; *Lt. McKay*, Tom Irish; *Johnny*, Lee Aaker; *Major Sherry*, Paul Fix.

HOW TO MARRY A MILLIONAIRE—20th Century-Fox. Directed by Jean Negulesco: *Pola*, Marilyn Monroe; *Loco*, Betty Grable; *Schatzi Page*, Lauren Bacall; *Freddie Denmark*, David Wayne; *Eben*, Rory Calhoun; *Tom Brookman*, Cameron Mitchell; *J. Stewart Merrill*, Alex D'Arcy; *Waldo Brewster*, Fred Clark; *J. D. Hanley*, William Powell; *Mike*, Elevator Man; *George Dunn*, Benton; *Percy Helton*.

(Continued on page 14)

RITA IN 3D!



On The Prowl...
In The Torrid Story
Of A Lady And
A Hundred Men!

COLUMBIA
PICTURES
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**RITA
HAYWORTH**

**JOSE
FERRER**

*Miss Sadie
Thompson*

SONG HITS
YOU'RE HEARING!

"Sadie Thompson's Song"

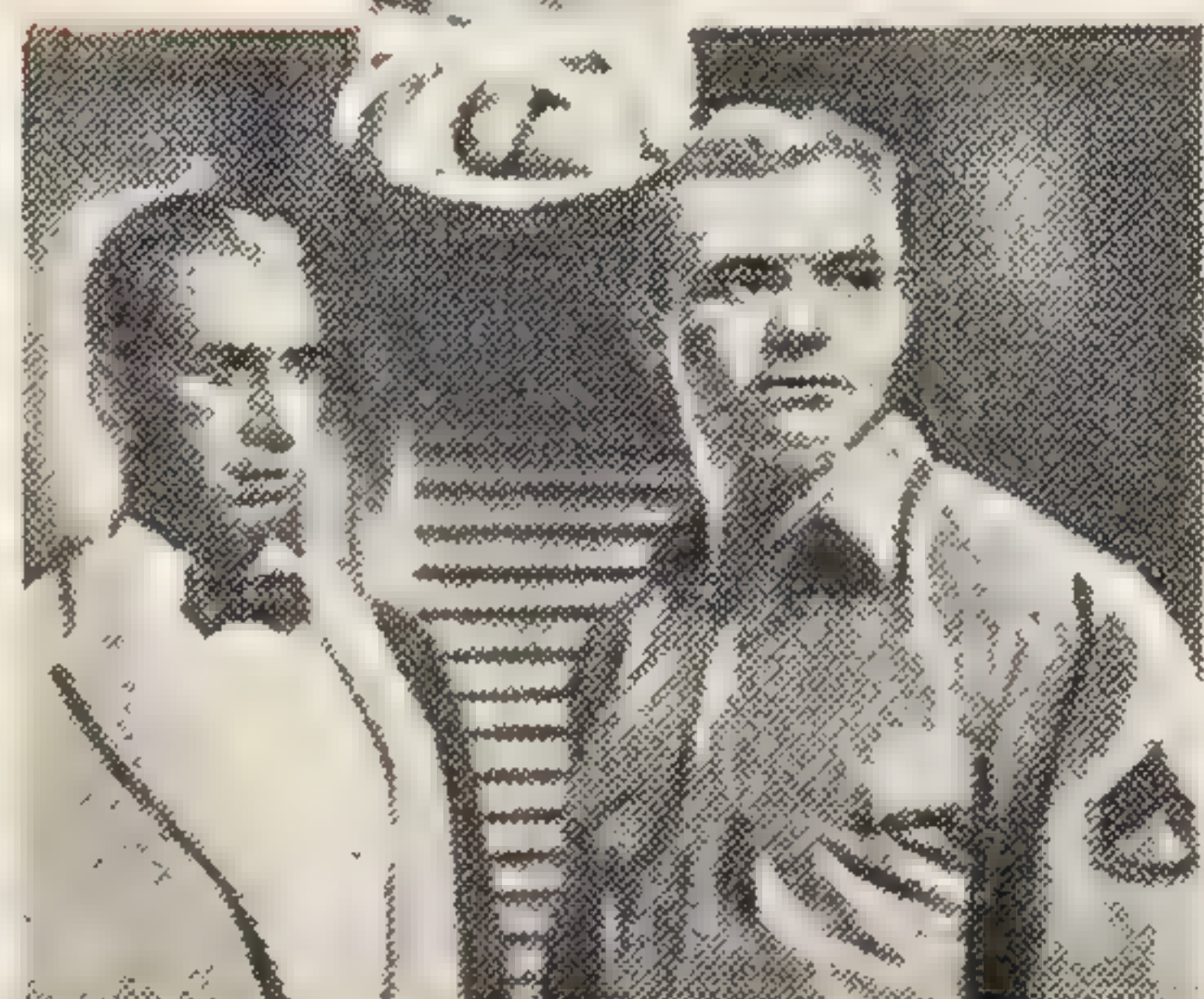
"The Heat Is On"

"Hear No Evil"

"A Marine, A Marine, A Marine"

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WITH
ALDO RAY



Screen Play by HARRY KLEINER • Based on a story by W. SOMERSET MAUGHAM • A JERRY WALD Production
Directed by CURTIS BERNHARDT • A BECKWORTH CORPORATION PICTURE

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BRAND
Seltzer

Reg. U. S. Pat. Off.

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HEADACHE

Get MORE of the Pain Reliever FASTER!

ALKA-SELTZER means fast headache relief because the system absorbs more of the pain reliever faster! Yet, ALKA-SELTZER is gentle-acting; it doesn't upset your stomach; is actually soothing. Try it!



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Also **FIRST AID** for
ACID INDIGESTION
COLD DISCOMFORTS

MILES LABORATORIES, INC., ELKHART, INDIANA

Casts of Current Pictures

Continued

MONEY FROM HOME—Wallis, Paramount. Directed by George Marshall: *Honey Talk Nelson*, Dean Martin; *Virgil Yokum*, Jerry Lewis; *Phyllis Leigh*, Marjorie Millar; *Autumn Claypool*, Pat Crowley; *Bertie Scarles*, Richard Haydn; *Seldom Seen Kid*, Robert Strauss; *Marshall Preston*, Gerald Mohr; *Jumbo Schneider*, Sheldon Leonard; *The Poojah*, Romo Vincent; *Short Boy*, Jack Kruschen.

OTHELLO—U.A. Directed by Orson Welles: *Othello*, Orson Welles; *Iago*, Michael MacLiammoir; *Desdemona*, Suzanne Cloutier; *Roderigo*, Robert Coote; *Cassio*, Michael Lawrence; *Emilia*, Fay Compton; *Bianca*, Doris Dowling.

PERSONAL AFFAIR—Rank, U.A. Directed by Anthony Pelissier: *Kay Barlow*, Gene Tierney; *Stephen Barlow*, Leo Genn; *Barbara*, Glynis Johns; *Henry*, Walter Fitzgerald; *Evelyn*, Pamela Brown; *Vi*, Megs Jenkins; *Headmaster*, Michael Hordern; *Mrs. Usher*, Thora Hird.

PROJECT M. 7—Rank, U.I. Directed by Anthony Asquith: *Lydia*, Phyllis Calvert; *Heathley*, James Donald; *Sam Scagram*, Robert Beatty; *Alex Leon*, Herbert Lom; *Caroline Cartier*, Muriel Pavlow; *Dennis Bord*, Noel Willman; *Sir Charles Craddock*, Walter Fitzgerald; *Brian Jackson*, Patric Doonan; *Carrington*, Maurice Denham.

THREE SAILORS AND A GIRL—Warners. Directed by Roy Del Ruth: *Penny*, Jane Powell; *Jones*, Gordon MacRae; *Twitch*, Gene Nelson; *Joe Woods*, Sam Levene; *Porky*, Jack E. Leonard; *Rossi*, George Givot; *Faye Foss*, Veda Ann Borg; *Webster*, Archer MacDonald; *Morrow*, Raymond Greenleaf.

IVAR ARROW—U.I. Directed by George Sherman: *Elaine Corwin*, Maureen O'Hara; *Major Howell Brady*, Jeff Chandler; *Avis*, Suzan Ball; *Col. Jackson Meade*, John McIntire; *Luke Schermerhorn*, Charles Drake; *Pino*, Dennis Weaver; *Augustus Wilks*, Noah Beery; *Maygro*, Henry Brandon; *Capt. Neil*, Steve Wyman; *Capt. Corwin*, James Bannion; *Santanta*, Jay Silverheels.

WICKED WOMAN—U.A. Directed by Russell Rouse: *Billie Nash*, Beverly Michaels; *Matt Bannister*, Richard Egan; *Charlie Borg*, Percy Helton; *Dora Bannister*, Evelyn Scott; *Mr. Lowry*, Robert Osterloh; *Gus*, William Phillips; *Mr. Porter*, Frank Ferguson; *Mrs. Walters*, Bernadene Hayes.

WILD ONE, THE—Kramer, Columbia. Directed by Laslo Benedek: *Johnny*, Marlon Brando; *Kathie*, Mary Murphy; *Harry Blecker*, Robert Keith; *Chino*, Lee Marvin; *Sheriff Singer*, Jay C. Flippen; *Mildred*, Peggy Maley; *Charlie Thomas*, Hugh Sanders; *Frank Blecker*, Ray Teal; *Bill Hannegan*, John Brown; *Art Kleiner*, Will Wright.

Answers to

"GUESS WHO"

(See page 4)

- A. The frightening team who are making like Frankenstein's Monster with Janet Leigh are Jeff Hunter and wife, Barbara Rush
- B. The tawny lady with Scott Brady and Ben Cooper is Joan Crawford, whose name's spelled glamour since "Our Dancing Daughters" in '28
- C. The two who also date Tab Hunter and Debbie Reynolds are Lori Nelson and Hugh O'Brian



PICK UP
THE
BRA
THAT
LIFTS
YEARS AWAY!

CIRCULAR STITCHES MOULD YOU AND HOLD YOU

Circular stitching that lifts you with gentle insistence, moulds you with youth's beautiful separation... a tailored band-bottom that won't cut or bind or shift... no wonder this stitched bra runs rings around every other! In white broadcloth \$1.50. In white or black nylon \$2.00. A cup, 32-36. B cup, 32-40. C cup, 34-42. *Sold at fine stores everywhere.*

RING-A-ROUND BY
BESTFORM

SPECIAL

YOU Can Go To Photoplay's

You can be part of Hollywood's most glamorous event of the year! You can attend Photoplay's annual Gold Medal Awards Dinner on March 8! Remember last year's party? Stars galore! Excitement! This year, you too can be there—and as elegantly dressed as the stars themselves in a fabulous “Bella Darvi Evening Gown” (Bella's the star of “Hell and High Water”) created especially for you by Charles LeMaire, the genius who dressed the stars for “How to Marry a Millionaire.”

This is your chance to win a free trip to Hollywood—transportation, hotel, escorted visits to famous night spots, a visit to a film studio. PLUS a place at the Gold Medal Dinner. PLUS that evening gown. PLUS a complete wardrobe of evening accessories, packed in a handsome train case. PLUS a two-day holiday in the Arrowhead Springs Hotel where the stars vacation. AND EVEN MORE: Your own story of your experiences and your picture will appear in Photoplay.

What do you have to do? Just this: See if you can pick this year's Photoplay Gold Medal Award Winners—the actor and actress the movie-going public will decide have given this year's most popular performances. (Last year,

the winners were Susan Hayward for "With a Song in My Heart" and Gary Cooper for "High Noon.") Then write a letter telling which stars you've picked—for what performances—and why.

NOW READ THE RULES CAREFULLY—AND GOOD LUCK!

1. Name the actor and actress, and the performance for which you think each will win a 1954 Gold Medal Award. In fifty words or less, write your reason for your selections.
2. Write or type on one side of the paper only.
3. Your entry must be accompanied by the coupon below, and by a photograph of yourself suitable for publication.
4. Mail your entry to Photoplay Gold Medal Party, P. O. Box 1568, Grand Central Station, New York 17, New York. It must be postmarked no later than midnight, January 25, 1954.
5. The winner will be selected on two bases: first, the accuracy of the selections; second, the quality of the letter.
6. No letters or photographs will be acknowledged or returned.
7. The decision of Photoplay's editors must be accepted as final.
8. All entries become the property of Macfadden Publications.
9. In case of a tie, duplicate prizes will be awarded.
10. This contest is open to everyone with the exception of employees of Macfadden Publications.

Candida shot at the 1953 Gold Medal Party

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Contest closes midnight, January 25, 1954
Be sure photograph and letter are enclosed
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You Win...A

***FREE TRIP
TO
HOLLYWOOD***

Gold Medal Award PARTY!



...A

***GLAMOUR
WARDROBE***

***...PERSONAL
INTRODUCTIONS
TO
THE STARS***



Plus ...

***MANY OTHER
EXCITING
BONUS
PRIZES!***



June makes her first public appearance at a dinner in honor of her ex-boss, Darryl Zanuck. Her escort, Joe Campbell, has been a close friend for years

WELCOME BACK, JUNE HAVER

WHEN June Haver announced last February that she was turning her back on her movie career and entering a convent in Hollywood, at first, was stunned. But those who knew June best applauded her courage. She had made her decision boldly, had struck out in search of the peace of mind she'd needed for so many years.

And when, some months later, she left the Kansas convent in which she had been a novice, her intimates understood that this second decision was in many ways even more courageous than the first. For now June had to face the skeptics with their doubting eyes, the scoffers. Those private griefs which had long ago set her on the path of introspection were to be aired publicly again. Her motives were to be examined under the callous microscope of gossip. And the peace for which she yearned was to be more than ever denied.

Yet, to June, this was a trial which must be faced. For her heart had told her that she could not, after all, serve her God best as a nun. And her body had faltered under the rigorous life of the convent.

June trembles now on the path of indecision. Like a fledgling bird, she is gradually stretching her wings, gradually learning to fly in the open sky again. Little by little, she is returning to the life on which she had turned her back. From time to time, she goes out in public. And now she is again donning the glamour dress which spells Hollywood so clearly. But these are only outward manifestations. They do not prove that June, as yet, is ready for the life she left behind.

If she chooses, she can, of course, return to her film career. This is the work she knows and the work in which she has found—if not happiness—then at least many of the symbols of it: creative achievement; admiration; wealth.

Whether or not these will be enough to fill the life of the new June Haver remains to be seen. But of one thing she can be certain: If she wants to come back to the public, her public wants to take her back.

IMPERTINENT INTERVIEW

BY MIKE CONNOLLY

YOU'RE probably the shyest girl in Hollywood, aren't you, Mitzi?" Brassy Mitzi Gaynor almost fell off her seat when I asked the question. We had been lunching at Scandia, on the Sunset Strip, and Mitzi had been rattling a mile a minute about everything under the sun—her boy friend, new songs, Oscar contenders, plans for a night-club appearance in Las Vegas—everything except this startling, out-of-the-clear-blue matter of being shy.

"How in the world did you ever guess?" she asked right back. And her question was just as fair as mine. Mitzi has a reputation in Hollywood for being anything but shy. Remember the sexy dance she did in "The I Don't Care Girl" and the even sexier one she did on the stage in "Jollyanna"? You'd think that no one with even a modicum of shyness could dance like that!

"I remembered how bashful you were when I met you for the first time on that soundstage at Twentieth, back in 1949," I replied. "when you were still Mitzi Gerber. It was your first movie part and the picture was 'My Blue Heaven.' It's no guess on my part, Mitzi. I've known your secret ever since."

"Such a foolish little secret, too," teased Mitzi. "And it all started from something very unimportant and childish. Most phobias do seem to start that way, don't they? I was sixteen at the time. I spotted an old schoolmate of mine at a party, and ran up and greeted her. She cut me dead. It was as though she had plunged a knife into my heart. From then on I was timid and shy."

I asked how she had overcome it and become one of filmdom's brightest song-and-dance stars in spite of it.

"It was a long, terrible struggle, and, as you've discovered, I'm not really sure I'm over it yet," says Mitzi. "It took an awful long time after that snub before I could even say hello to anybody, and even then they would have

(Continued on next page)



Never let them go!



Beauty Bargain! 9-oz. DeLuxe bottle with handy pump dispenser . . . 69¢; other sizes, 25¢ and 47¢

He won't—if you don't! And 10 seconds is all it takes to keep your hands soft and smooth and heavenly to hold! Yes, this pretty-pink, Lanolined lotion actually smooths rough skin, soothes dry, chapped skin quicker 'n you can say "Cashmere Bouquet!" Specially formulated to vanish instantly . . . leaving no sticky feel, no oily film . . . just the flower-fragrance of Cashmere Bouquet.

cashmere bouquet
HAND LOTION



Does Mitzi Gaynor look shy and frightened?

to greet me first. I had to force myself to go to parties. I would sit in corners. If anyone tried to talk to me I would look away. People would say, 'What's ailing you? I saw you last night and you wouldn't even say hello.' I'd make up stories about being nearsighted."

Jack Bean, her fiancé, is one of the people who helped Mitzi crack the shell.

"There's never a dull moment with Jack," she says. "Through him, and a few good friends, I've learned to pay more attention to other people and less to myself. It's like giving a party: If you have a good time at your own party your guests will feel it and have a ball."

"It's contagious. I love to sing as well as dance, you know, and I discovered when I was doing 'Jollyanna' at the Philharmonic here that if I sang the living daylights out of every song the audience went right along with me. But if I dogged it they were apathetic. Life's like that too. If you enjoy living, life and the people in it will enjoy you."

For no reason except that it was a beautiful day and Jack Bean was waiting to take her someplace, Mitzi got on to the subject of big church weddings:

"I'm not knocking big weddings, mind you. But if you don't invite anybody, it's simple. People you just might have forgotten to ask aren't going to have hurt feelings. Anyway, weddings are strictly for brides and grooms, not for professional wedding-goers!"

Mitzi was so vehement about it that several diners turned around to stare at our table. Mitzi blushed, shyly, like she used to back in '49. "Let's go," she whispered. And we left.

She has a tremendous
beauty advantage—she uses

Helene Curtis **spray net**
B R A N D



**No other way keeps hair
so softly in place all day...**

And won't dry hair—adds flattering silkiness...

because it contains exclusive Spray-on Lanolin Lotion

In just one magic moment Helene Curtis SPRAY NET gives your hair day-long smoothness. Simply press the button—and this invisible mist keeps your hair the way you set it—softly, *naturally*. No more straggly wisps nor unruly end curls.

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NOW...Costs less:

New Large Size, (4½ oz.) \$1.25

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Helene Curtis
spray net
B R A N D





More women use Angel Face than *any* make-up—it flatters like nothing else!

Today's No. 1 make-up!

Angel Face by POND'S

Newsiest—It's creamy-smooth powder and foundation—all in one! Angel Face! So easy, so flattering!

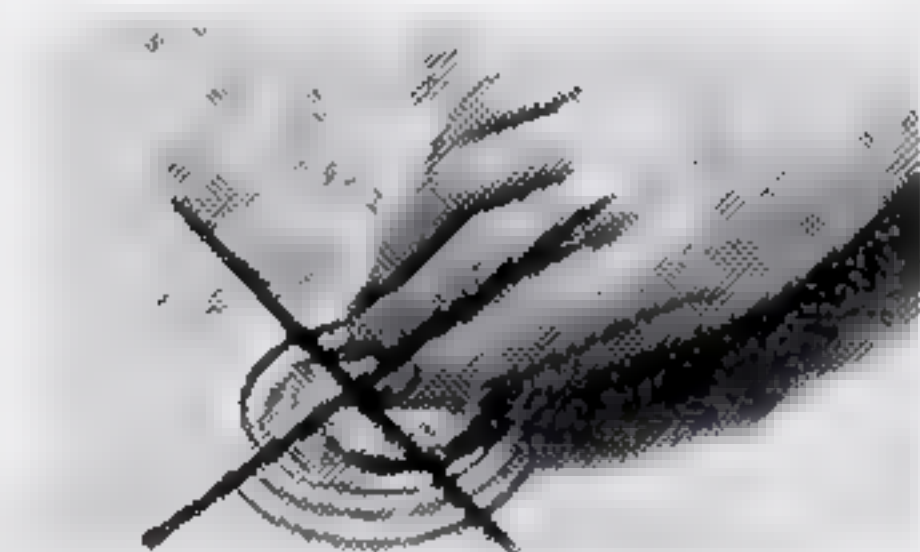
Easiest—No powder room privacy required! Angel Face goes on with just a touch of its puff—and *stays!*



Smoothest—More velvety than powder, more delicate than heavy make-ups. The smoothing “cling” ingredient in Angel Face does the *most* lovely things for *more* girls' faces!

In the adorable Mirror Case—

Tuck an Angel Face in your handbag—smooth on a quick complexion “change” in 5 seconds—*anywhere!* The Mirror Case—with mirror, puff, choice of 7 skin tones, only \$1*



No wet sponge
Not drying!



No greasy fingers
Never shiny!



No loose powder
Can't spill!

America's best-loved make-up—also in the sweet blue-and-gold boxes, 89¢, 59¢*
*plus tax



why Dial soap protects your complexion even under make-up

Dial clears your complexion by removing blemish-spreading bacteria that other soaps leave on your skin.

No matter how lavishly or sparingly you use cosmetics, when you wash beforehand with Dial, the fresh clearness of your skin is continuously protected *underneath* your make-up.

For mild, fragrant Dial washes away trouble-causing bacteria that other soaps (even the finest) leave on your skin. Dial does this because it contains AT-7, known to science as Hexachlorophene. And there's nothing else as good. It clears the skin of unseen bacteria that often aggravate and spread surface blemishes.

 Until Dial came along, no soap could remove these trouble-makers safely and effectively. These photomicros prove it. No. 1 shows thousands of bacteria left on skin after washing with ordinary soap. (So when you put on make-up, they're free to cause trouble underneath). No. 2 shows how daily washing with Dial removes up to 95% of them. And Dial's AT-7 clings to your skin, so it continually retards the growth of new bacteria.

When you first try this beauty-refreshing soap, you'd never guess it gives you such benefits.

Doctors recommend it for adolescents. With Dial *your* skin becomes cleaner and clearer than with any other type of soap. Let mild, fragrant Dial protect your complexion — even under make-up.



P. S. Shampoo a Diamond Sparkle into your hair with new Dial Shampoo.

BY EDITH GWYNN

Hollywood Party Line

PREMIERES AND NIGHT-SPOT doings had it all over private shindigs for excitement and glamour this month. In fact, there was a paucity of parties. The most glittery wingding was the opening of "How to Marry a Millionaire." And if ever a gal could call an event her very own, it was Marilyn Monroe that night! One of the other top gals in the picture, Lauren Bacall, was there (in royal blue, sequined sheath, with tiny shoulder straps), but Betty Grable stayed home and said, "Seeing my own premiere would scare me to death. I've never even been to a premiere!"

The Monroe gal, who came to the theatre alone, just plain knocked everybody for a loop! When producer Nunnally Johnson helped her out of the studio limousine, the crowd held its breath, then busted out in wild cheers. The studio had M.M. really done up for her big night. She was poured into a strapless white lace over nude crepe that clung to her—right to the floor. The lace was embellished by thousands of tiny opalescent sequins that shimmered every time she breathed. She wore long white gloves and her wrap was a "mile-long" stole of white fox. Marilyn had asked the studio make-up department for platinum polish on her nails, "I want to be all platinum and white tonight." *She was!*

Terry Moore came to the preem with Rock Hudson. Terry was in white, topped with a dark mink capelet. Debbie Reynolds, with Bob Neal, wore her favorite light blue taffeta, strapless and full-skirted, and a silver-blue cape stole. Mitzi Gaynor, a glimmering mermaid in all-sequin dress with coat to match, was with fiancé Jack Bean; Susan Hayward, in bronze satin, on the arm of Ned Marin; Joanne Gilbert with Danny Arnold; Lori Nelson with Tab Hunter; Barbara Rush and Jeff Hunter; the Bob

Mitchums (she in black, ballerina-length damask taffeta); Anne Francis, whose bodice almost fell down when her arms went up! Shelley Winters in white and gold (another sheath); Charlotte Austin with Richard Allan; June Allyson and Dick Powell were just some of the celebs in the crowd.

More than a hundred glamour-pusses showed up at the "Carriage Trade" opening of "So Big," and this preem turned out to be unique—all the stars arrived in elegant, highly polished old, old automobiles, some of which went back to the bustle era! The Dan Duryeas were in a bright red, 1909 Ford; Ursula Thiess and George Nader stepped out of a 1905 Buick; Jane Wyman and Freddie Karger in a bright yellow 1932 Auburn Supercharger. Many new twinklers arrived with the oldtimers; Debbie Reynolds, Barbara Ruick, Joan Evans, Steve Forrest (a hit in "So Big"); Nancy Olson. The ex-Mrs. John Wayne showed up with Steve Cochran in an ancient Packard.

The night "Julius Caesar" had its gala bow was really wild! Not only for the glamour turnout for the plushy preem—but for the simultaneous openings of Johnnie Ray (at Ciro's), and highly-touted songstress, Eartha Kitt (at Mocambo) later the same night! The Sunset Strip was jumpin' with famous faces dashing to both places between 11:00 P.M. and 2:00 A.M. Stars who enjoyed the picture were Ann Blyth, with husband, Jim McNulty; the Ronald Reagans; the Mickey Rooneys; Roberta Haynes and Tom Morton; Marilyn Erskine (this time *she* was with Tab Hunter); Elaine Stewart (obliging the autographers); Shelley Winters and Dawn Addams, both on the arm of Kurt Kasznar and both wearing pale mink stoles. In fact, there were so many mink stoles, you'd have thought they'd been given away!



At "How to Marry a Millionaire" opening, Mitzi glimmers with Jack Bean



A gasp and then cheers: Marilyn stars at the opening, with film producer Nunnally Johnson



White, topped with mink: Terry Moore's dress rates a look, handsome Rock Hudson—a second!

Shelley shows in a sheath





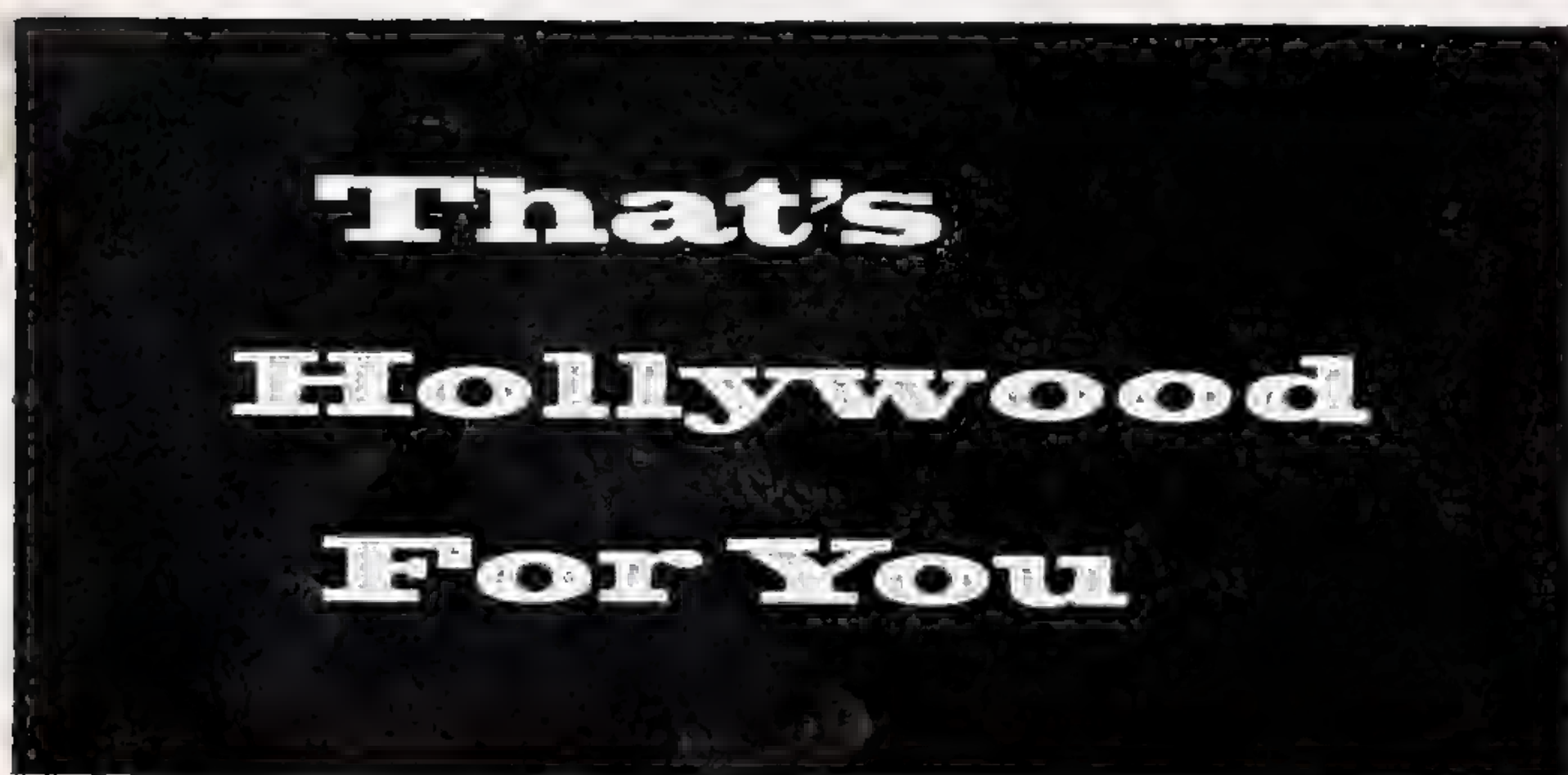
Athletes will have to dig in a library to find Burt

From Hollywood to London, Yvonne leads a double life

Sidney and Bob Wagner are getting to know each other



Elaine Stewart enjoys her own movies, it says here!



BY SIDNEY SKOLSKY

JANE POWELL IS STUBBORN, but you'd never guess it from her soft-toned way of speaking. . . There's one thing I like about Piper Laurie: No matter what I write about her, she never complains. . . I often confuse Barbara Rush with Barbara Bates, and Jeff Hunter with Tab Hunter. For the record, Barbara Rush is married to Jeff Hunter and Barbara Bates doesn't even know Tab Hunter. . . Corinne Calvet sleeps in a frilly nightgown or in the raw. "I can't go to sleep angry with my husband. I have to kiss and make up," she says. "Then I'm happy all over." . . . Ask a movie actress her age and nine times out of ten she'll guess wrong!

Lana Turner believes a pretty smile is a woman's best asset. I've got news for Lana: Even when she isn't smiling, she has assets. . . Robert Wagner is not a pal of mine, but whenever we meet, at the studio or at a party, we talk to each other as if we were buddy-buddy. . . Elaine Stewart looks like the type who would enjoy an Elaine Stewart movie. . . Marlon Brando's opinion of Hollywood: "It's just like any other place, only more so." . . . I can't understand the career of Yvonne DeCarlo. In London, she's considered an actress and makes a picture with Alec Guinness. In Hollywood, she's considered a decoration and is tossed

into those "bosom and sand" Technicolor pictures. . . Hollywood is a place where a vicious rumor can circulate that an actor is getting along very well with his wife. . . Judy Holliday is the best comedienne in pictures. Cary Grant is the best comedian in pictures. I'm for co-starring them.

Burt Lancaster refers to himself as the athlete who wandered into the library. . . My favorite character, Mike Curtiz, said, "Don't say anything against me, unless it's complimentary." . . . I think Debbie Paget is just as smart as Debbie Reynolds. . . Jimmy Stewart is a word saver. If he can get by with "yes" and "no" in a conversation, then that's all he'll say. . . I wouldn't like to have Susan Hayward real angry with me for long. . . To me it seems that Aldo Ray and Jeff Donnell go with each other for laughs, but I must be wrong—others tag it a romance.

I was on the set one day when the script girl shouted to the assistant director: "Do you have Terry Moore's phone number?" "Who wants it?" asked the director. "Terry Moore," called back the script girl. . . I often find myself fondly recalling that third-wife sequence in "Letter to Three Wives" . . . I think Swedish beauty Anita Ekberg could have been one of the screen's

leading glamour dolls, but she fumbled it. . . The studio should give Susan Cabot a chance to sing in a movie. . . I marvel at Gilbert Roland's current screen popularity with the young moviegoers because Gilbert was around in the silent picture days of Norma Talmadge. . . In an interview about keeping your figure, Janet Leigh said: "Gals who eat sweets develop big seats." . . . My idea of a great recording is Nat King Cole's "Lush Life." And Ava Gardner agrees with me, because she often phones a disc jockey early in the morning to play it for her. . . The most beautiful and the most under-rated sex bundle in Hollywood is Maureen O'Hara.

I never believe Joan Crawford is a girl from the other side of the tracks, even when they put the house there. . . Jane Wyman likes pajamas better than nightgowns, but confesses she wears a gown when she wants to feel utterly feminine. . . Tom Jenks insists that the trouble with Zsa Zsa Gabor's personality is that it's too much like her. . . I know an actor who said to his tailor, "I'd like a suit with shoulders like Esther Williams'." . . . Marie Wilson, at a Hollywood Chamber of Commerce luncheon, said, "I hope you celebrate another Fiftieth Anniversary real soon." And that's Hollywood for you!



First time in Technicolor and 3-D...and 3 times funnier!

DEAN
MARTIN and **JERRY**
LEWIS

in the hilarious story by
DAMON RUNYON

MONEY FROM HOME

A
HAL WALLIS
production...in color by
TECHNICOLOR
and

3D*

Here's the wildest chase,
the craziest race, the
funniest pace that ever
rocked you with laughter!



Hear 
Dean
Sing



co-starring
MARJIE PAT RICHARD
MILLAR CROWLEY HAYDN

with Robert Strauss · Gerald Mohr · Sheldon Leonard · Romo Vincent

Directed by George Marshall · Screenplay by Hal Kanter

Adaptation by James Allardice and Hal Kanter · A Paramount Picture

*WILL NOT BE SHOWN IN ANY THEATRE IN THE UNITED STATES
UNTIL AFTER COMPLETION OF THE SPECIAL 3-D SHOWINGS



LET'S GO TO

✓✓✓✓ EXCELLENT ✓✓✓ VERY GOOD ✓✓ GOOD ✓ FAIR



Best Acting: Lauren Bacall

Cameron's tricked into buying lunch for Marilyn. Betty and Lauren

HOW TO MARRY A MILLIONAIRE

20TH; CINEMASCOPE, TECHNICOLOR

✓✓✓✓ Rollicking across CinemaScope's super-wide screen, Marilyn Monroe, Lauren Bacall and Betty Grable spin a thoroughly entertaining fable about girls on the hunt for rich husbands. The personalities of this terrific trio are in neat contrast, and their teamwork is irresistible. Lauren's the brains of the outfit, a crisp-spoken dynamo who sublets a penthouse apartment as a show-case. Marilyn's a near-sighted honey who goes around colliding with furniture, under the ridiculous delusion that specs would ruin her chances with men. And Betty's a slightly slow-witted type whose humble tastes and warm heart keep tripping up her fancy ambitions. The men in the case—Cameron Mitchell, Rory Calhoun, David Wayne, William Powell—play second fiddles harmoniously. Spectacular Manhattan views and gorgeous gowns add a lush touch.

Verdict: Rich, gay, star-bright comedy

(Family)



Packing baffles Dean and Jerry, but more trouble's ahead on the trip

MONEY FROM HOME

WALLIS, PARAMOUNT; 3-D, TECHNICOLOR

✓✓✓ Glorious in Technicolor for the first time, Dean Martin and Jerry Lewis step out in a giddy, giggle-loaded tale focusing on a steeplechase race. Dean's in hock to a big-shot gambler, and in order to square his debts—and, incidentally, save his life—he's instructed to see that the favorite in the race does not run. Along with cousin Jerry, a veterinary's assistant who has a way with all dumb animals, Dean takes off for Maryland. But romance soon changes the plot. Marjie Millar, a sprightly blonde newcomer, is the favorite's owner, who wins Dean's heart. And pert Pat Crowley, also a newcomer, is the girl of Jerry's dreams—a lady vet. The topper among all the ingenious gags is a *Cyrano de Bergerac* routine, with Dean doing the voice-dubbing for Jerry's serenade. Shot in 3-D, this picture may also be shown in 2-D; check your theatre.

Verdict: Hilarious, lively-paced farce

(Family)



Joanne finds her love for Tony reviving, in dangerous circumstances

FORBIDDEN

U-1

✓✓ Tony Curtis proves he can handle action stuff, as the somewhat shady hero of a melodrama set in the colorful city of Macao. Tony's racketeer boss has sent him across the Pacific to find Joanne Dru and persuade her to return to the United States. Once Tony's sweetheart, she married a gang-leader on the rebound—and now, a widow, she still knows too much about the gang's activities. When Tony realizes that his mission is actually to lure Joanne to her death, he makes rescue plans, trying to elude the gunman despatched to check up on him. He has a further problem: She's become involved with a second unsavory character, night-club owner Lyle Bettger, whose obvious crookedness she refuses to recognize. The plot sometimes gets a little confusing, but suspense and violence build up steadily, and Tony and Joanne make a handsome pair of lovers.

Verdict: Romantic intrigue in an exotic locale

(Family)

THE MOVIES

with Janet Graves

THREE SAILORS AND A GIRL

WARNERS, TECHNICOLOR

✓✓ A short-lived offscreen romance gives an extra tang to this tune-film, though in the movie Jane Powell is Gordon MacRae's love interest, and is Gene Nelson's dance partner in only a couple of scenes. Gordon's a studious gob who plans to make a Wall Street killing with the pay he's saved during a long cruise. His fellow submarine-crew members give him their pay to be invested, too. But Gordon, Gene and Jack E. Leonard, a portly night-club comic cast as the third sailor, get tangled up with showbusiness. Sam Levene, a shoe-string stage producer, persuades Janie, leading lady of the musical he's putting on, to charm the boys into backing his show. From there on, it's a constant struggle to keep the show from folding. Song and dance numbers are nicely done, though ballads and jump tunes might have been alternated more often, to speed the tempo.

Verdict: Pleasant, light-weight musical (Family)



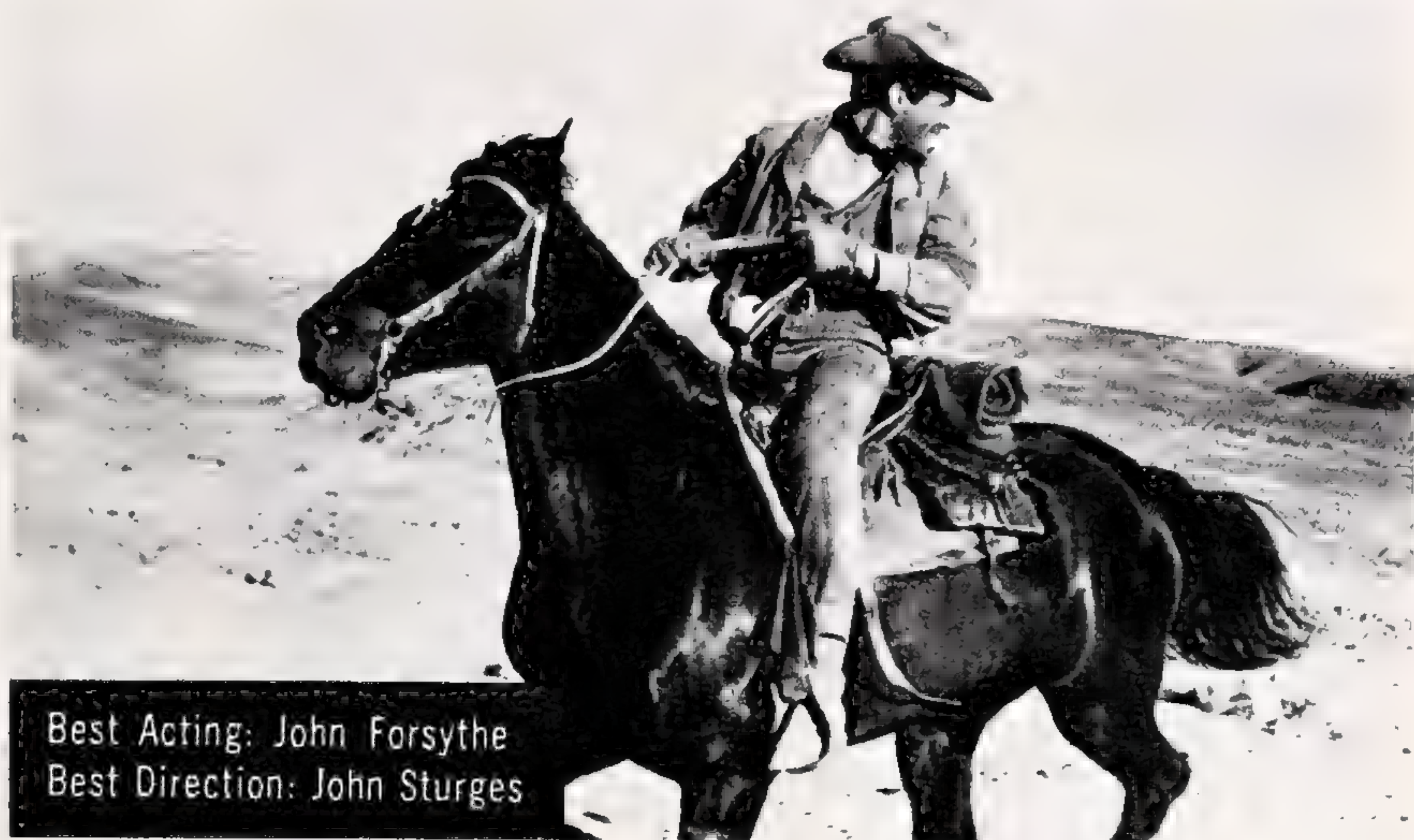
A dazzling dance number, all around a garage, teams Janie with Gene

ESCAPE FROM FORT BRAVO

M-G-M, ANSCO COLOR

✓✓✓ Using the popular theme of the Civil War's impact on the frontier, this big-scale, hard-driving Western plays off North against South to dramatic effect. William Holden's the tough Union officer dominating a desert prison camp. But Holden, no slouch of a picture-stealer himself, gets some of his own medicine from John Forsythe, completely sympathetic and attractive as a Southern officer plotting a getaway. Eleanor Parker looks lovely in her costumes, playing a visitor who comes to the fort to give secret aid to Forsythe, her fiancé. During her maneuverings, her affections become divided—romantically, that is. Richard Anderson and Polly Bergen share a secondary love interest. The climax is breathtaking, with Indian archers using almost the methods of modern artillery to zero in on trapped whites—North and South fighting as a unit.

Verdict: Smooth, fast-moving outdoor thriller (Family)



Across grim desert country, John Forsythe makes a break for freedom

EASY TO LOVE

M-G-M, TECHNICOLOR

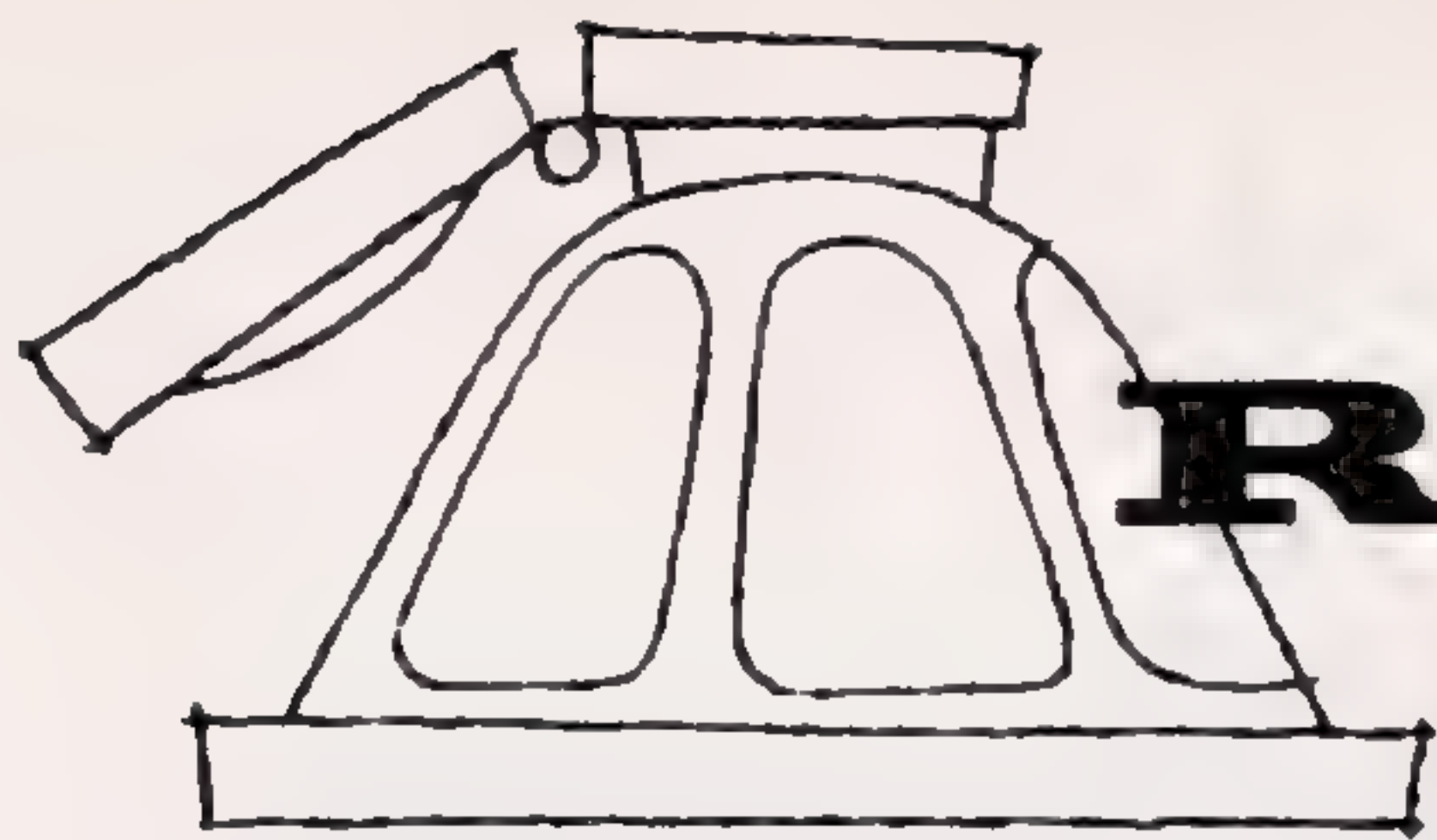
✓✓✓ Esther Williams' cheerful, healthy charm and water-sport skill are again on display in a big, amiable musical. In the picturesque settings of Florida's Cypress Gardens (already familiar through newsreels and Cinarama), Esther is condemned to a strictly-business existence. The Gardens' high-pressure manager (Van Johnson) keeps her busy every waking moment, either bouncing around in water shows, posing for ads or serving as target for tourists' cameras. Rebellious as she is, she has a secret yearning for Van, tries to make him jealous by encouraging muscle-man John Bromfield. On a fling in New York, she acquires another suitor, night-club singer Tony Martin, and the quadrangle's juggled merrily. The score includes sure hits, and the finale features the most colossal water-ski exhibition ever filmed, with shots from a helicopter!

Verdict: Aqua-extravaganza with laughs, music (Family)

More reviews on page 95



Plans hatched by King Donovan and Van get a firm "No" from Esther



READERS INC...

Address letters to Readers, Inc., PHOTOPLAY, 205 East 42 Street, New York 17, New York
Much as we would like to, we cannot promise to publish, return or reply to all letters

SOAP BOX:

Our company saw "Forever Female" . . . and the most sensational movie star of the future . . . Wish her the best of luck from C-1-5 First Marine Division F.M.F. c/o F.P.O. San Francisco. Pat Crowley sure made a hit in Korea.
PFC. ROBERT W. HARPER



The Marines cheer Pat Crowley

Last week our neighborhood movie palace . . . did its best business in years . . . seats were filled continuously . . . The name of the attraction? "Stalag 17." No gimmicks. No 3-D, no Stereophonic Sound, no Wide Screen, not even Technicolor. Nothing, in fact, but superb writing, acting and direction.

DAVID R. MOSS
Los Angeles 4, California

I have just seen "Pickup on South Street" and I just had to write and tell you what a wonderful picture it was. I would also like to congratulate Richard Widmark on the wonderful job he did . . .

CAROL MCCOUSTLIN
Brooklyn, New York

. . . Saw "Latin Lovers" . . . Lana Turner has never been more lovely and Ricardo Montalban has never been more romantic . . .

CAROLYN JONES
Anniston, Alabama

I read Cindy Carson's letter in which she criticized Sheilah Grahame for her article "Come Out of That Star Spin." . . . Surely a reporter who sees and talks with stars . . . knows a great deal more about filmland personalities than does a fan who sees them only at her local theater. Sheilah is my favorite movie columnist. She makes stars seem like the real live people they are. When she slaps down a big name, she may be doing that person a favor . . .

MILDRED HAWKINS
Yuma, Colorado

We want more of Montgomery Clift . . . big colored pictures and stories . . . Monty is the ideal star for looks and acting ability . . .

R. D'AMICO
Mahanoy City, Pennsylvania

I suppose there'll be quite a reaction to this from all of Bob Wagner's fans, but I'm pretty sick of seeing his "pasted-on" grin all over

every magazine I pick up. Please, won't you give that space to . . . Stewart Granger . . .

GWEN MITCHELL
Ripley, Tennessee

. . . We should see more of Robert Wagner and let's have him in love stories. He and Debra Paget were perfect together in "Stars and Stripes Forever." . . .

S. M.
San Saba, Texas

I don't know what Hollywood is coming to. All I read about is that the stars are separating or getting divorces . . . If stars like Esther Williams, Jane Russell, Alan Ladd . . . can stay married, I can't see why the others can't.

BONNIE S.
Freeport, Long Island

. . . being of the sentimental type . . . may I say we should see much more of that delightful boy, Rock Hudson? . . . Since Ralph Edwards showed his life on "This Is Your Life," he was taken to our hearts and now we want to see him in more good pictures . . .

MRS. L. B.
Detroit, Michigan

CASTING:

I read your magazine each month and in the August issue I saw that Virginia Mayo and Zsa Zsa Gabor should play sisters . . . Arthur Franz and Glen Roberts should play brothers . . .

MARY LOU WILLY
Detroit, Michigan

. . . "South Pacific" . . . would make a beautiful movie co-starring Doris Day and Gordon MacRae . . .

MIKE DEVITA
Towson, Maryland

I recently saw the movie "The Sword and the Rose." My friends and I thought it was so good we stayed and saw it twice. We think Glynis Johns and Richard Todd played their parts magnificently . . . they should star in another movie . . .

MARTHALIE PEDDLE
Augusta, Maine

. . . I think Hollywood should "break down" and co-star Marilyn Monroe and John Wayne in a sizzling, rugged drama based along the same line as "Ruby Gentry" . . .

THE CITIZENS OF GREATER TORONTO
Toronto, Canada



A sizzling team: Marilyn Monroe and John Wayne

I don't think your readers could have made better choice in your "Choose Your Stars Contest when they chose Audrey Dalton . . . would love to see her teamed up with Dewey Martin . . .

JOSEPH L. WES
Cleveland, Ohio

QUESTION BOX:

. . . did John Baer play Frame Johnson's brother, Lute, in "Law and Order?" If not who did? . . .

P. H. AND J. B.
Prosser, Wisconsin

Alex Nicol played the part of Lute.—ED.

Please print a picture and some information on that magnificent hunk of man, James Arness so terrific in "Island in the Sky." What other pictures has he made? . . .

JANET RAE WINTON
Los Angeles, California

A fine specimen of American manhood, Jim is 6'6", weighs 225 lbs. has red-blond hair and blue eyes. Not quite thirty-one, he's married the father of three. He was "The Thing" in the picture of the same name. You'll see him in "Hondo" and "Her Twelve Men."—ED.



Jim Arness: Some hunk of man!

I would like to know who played the part of Dorian Gray in the film "The Picture of Dorian Gray." I've made a bet with my sister that it wasn't Louis Jourdan . . .

ALICIA ARDITTI
Buenos Aires, Argentina

Hurd Hatfield played Dorian Gray.—ED.

Is Rhonda Fleming's hair really red, or is it dyed? What is her real name? . . .

N. L.
St. Louis, Missouri

Rhonda is a real Red Pepper and her real name is Marilyn Louis.—ED.

. . . Could you please tell me if it was Richard Carlson who played opposite Barbara Stanwyck in "All I Desire"? . . .

AGNES HEATH
Vienna, Virginia

Yes, Richard Carlson did co-star with Barbara in "All I Desire."—ED.

I would like to know if Barbara Rush and Piper Laurie are related. They look alike.

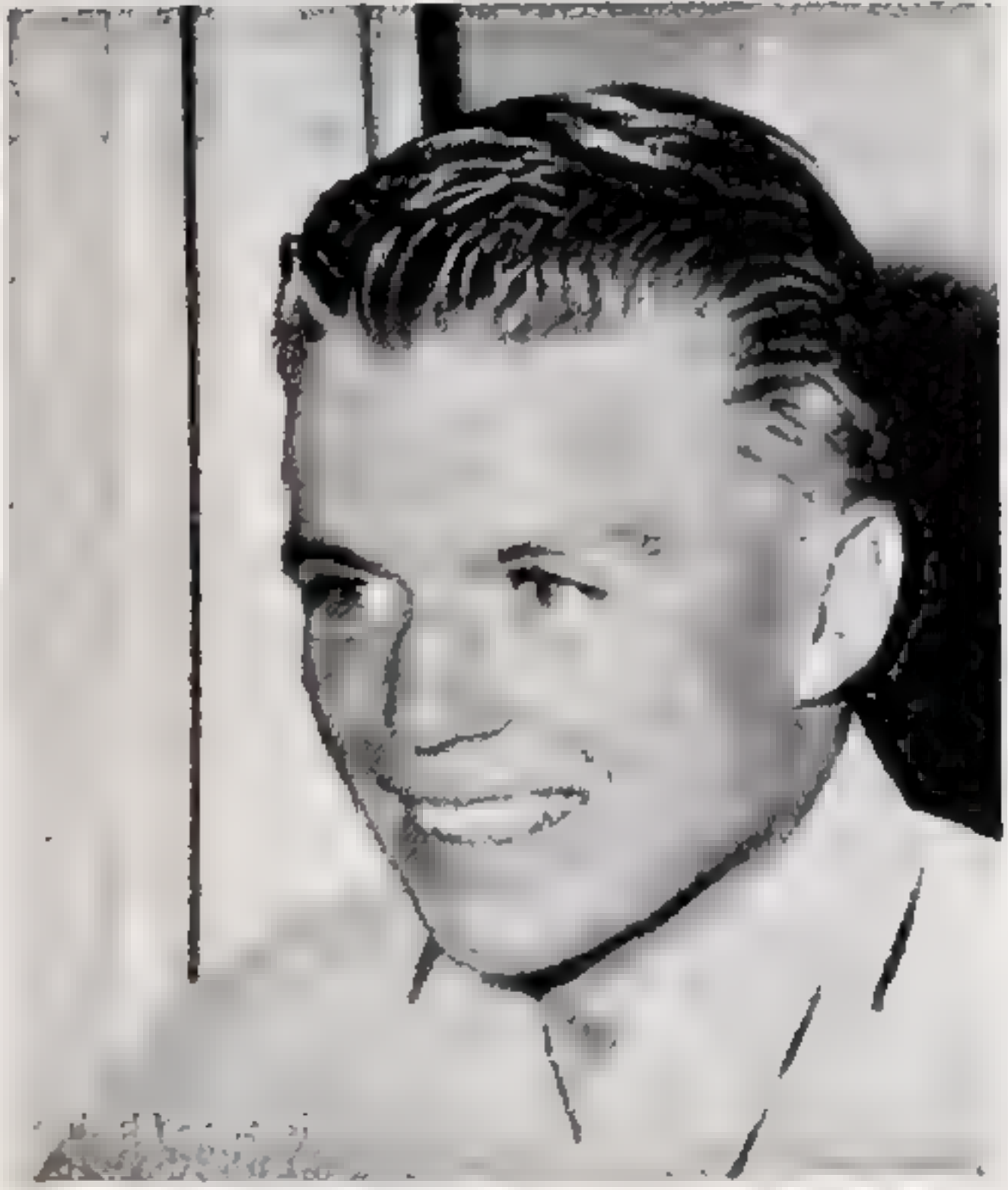
IDA MARIE MCGEE
Folsom, California

They are in no way related.—ED.

Could you please tell me where I can get a picture of that handsome young actor Richard Jaeckel? I think he's tops.

J. B.
Victor, Iowa

You can send your request for a photo of Richard Jaeckel to Screen Actors Guild, 7046 Hollywood Blvd.—ED.



Male order: Dick Jaeckel

Could you please tell me the name of a recent film which included Yvonne DeCarlo and Riccardo Montalban . . . could you also tell me if Vittorio Gassman was in it?

YVONNE SPANGLE
Redwood City, California

The picture was "Sombrero," and Vittorio Gassman was one of the stars.—ED.

Please tell me . . . what has become of Kay Francis? . . . She was always so delightful to see . . . in movies. Last I heard . . . she was doing stage plays.

MRS. S. LEAGUE
Hickman Mills, Missouri

Right. Miss Francis has been touring with stage plays in the East.—ED.

Received my October issue of PHOTOPLAY and in it you said that "Those Sisters from Seattle" and "The Moonlighter" are in 3-D . . . these two pictures were shown in Newark, but in 2-D. Would you please explain this? . . .

EILEEN MALANGA
Newark, New Jersey

Many theatres throughout the country have been showing 3-D pictures in 2-D versions. Photoplay, in its monthly features, "Let's Go to the Movies," and "Brief Reviews," suggests that you check your local theatre to see which version is being shown.—ED.

My girlfriend and I are both certain we are correct about one of the actors who played in "City Across the River." She says it was John Derek and I say it was Tony Curtis . . . who is correct?

BETTY BOBULA
Montreal, Quebec

It was Tony Curtis. Matter of fact, this role was the one that brought Tony to the attention of moviegoers.—ED.

My friends and I have a bet on. I say that Vera-Ellen and Gene Kelly did a dance to the music, "Slaughter on Tenth Avenue," in the picture, "Words and Music" . . .

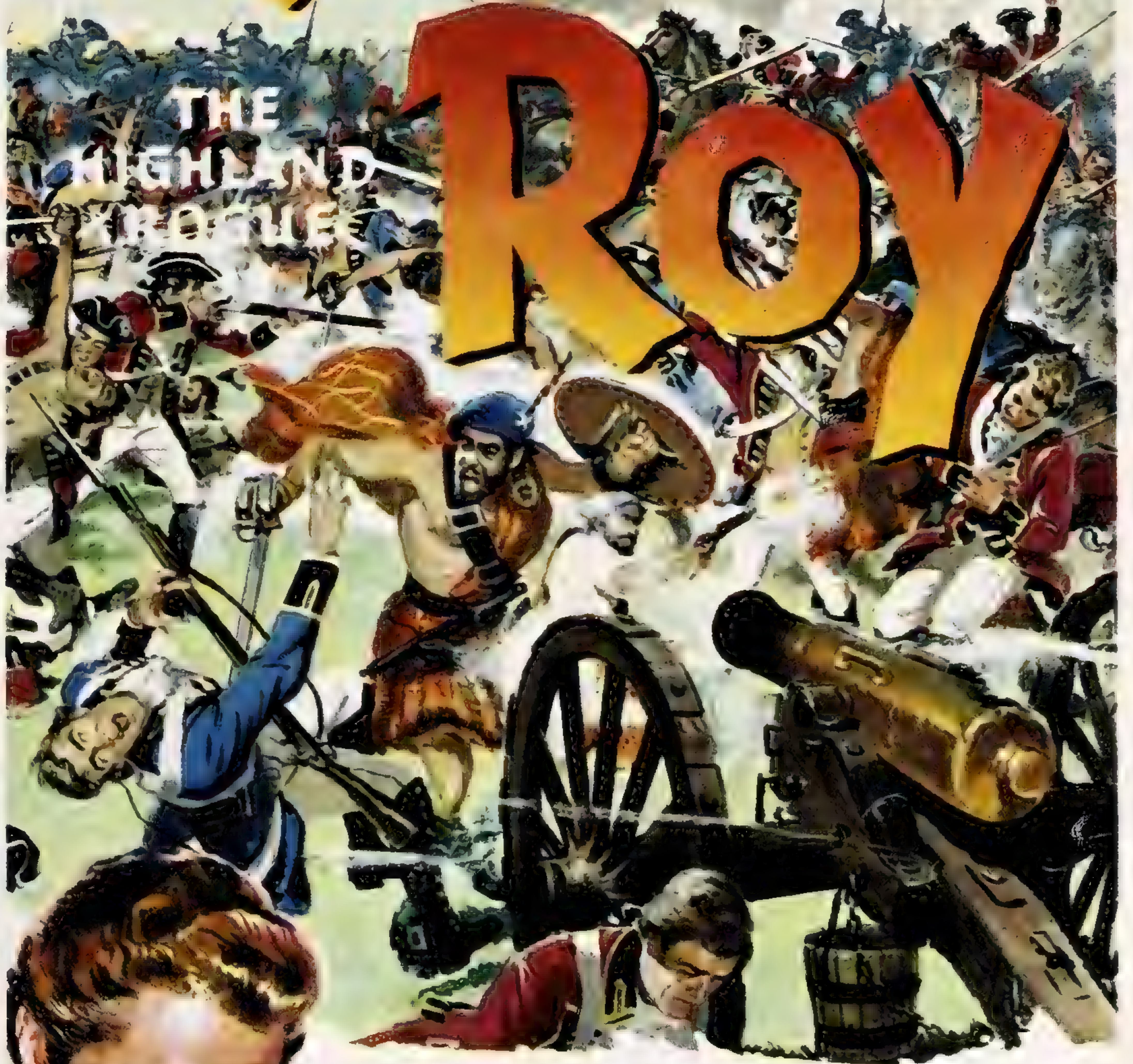
A READER
Jersey City, New Jersey

You win!—ED.

Every minute flames
with furious action!

Walt Disney's

Rob Roy



Rob Roy struck back at tyranny to save his name, his honor and his people—a true story that became a deathless legend.

REBEL, LOVER, OUTLAW—that was Rob Roy, chief of the fighting MacGregor clan. Fearless Highland warrior, he outfought armies. His true exploits dwarfed the deeds of fiction, kindled the flame of freedom in oppressed men. The story that stirred imaginations for two centuries now becomes a spectacle of rugged grandeur—supreme entertainment!

Starring
RICHARD TODD and GLYNIS JOHNS

An All Live-Action Picture

COLOR BY **TECHNICOLOR**

Produced by Perce Pearce • Directed by Harold French
Screenplay by Lawrence E. Watkin
Distributed by RKO Radio Pictures
COPYRIGHT WALT DISNEY PRODUCTIONS



Mrs. Jane Carlsan of New York City is a busy wife and mother, and as pretty as a picture.

**"I use detergents 2500 times a year...
but I'm proud of my pretty hands!"**

Six years ago, pretty Jane Carlsan had never even heard of "detergents." Now she uses them (just like you) thousands of times a year!

Detergents are a blessing when they *dissolve* grease and grime. But when they dissolve away natural oils and softness from your hands, they're a problem!

But Jane's hands stay so smooth and lovely, you wouldn't believe she ever touched a dishpan or mop. How does she do it? After detergents — after any harsh soap or cleanser, Jane puts pure, white Jergens Lotion on, right away.

A few drops help *replace* necessary softening moisture. Jergens penetrates instantly, doesn't just "coat" hands. It contains two ingredients doctors use for softening. (That's one reason why it's the world's most popular hand care.)

For Jane, the best proof of Jergens Lotion care is the flattery her hands get from her husband.

Detergents are here to stay. Make sure *your* hands stay pretty, too. Keep Jergens Lotion and use it regularly after each chore. You can do a housewife's job, but it's nice to have a sweet-heart's hands.



Only 10¢ to \$1.00 plus tax

Use JERGENS LOTION — avoid detergent hands



*Susan Hayward and Jess Barker
with Judge Georgia Bullock of the
Children's Court of Conciliation*

For the sake of the children

In the corridors at the Children's Court of Conciliation, light bulbs flashed as Susan Hayward and Jess Barker posed with Judge Georgia Bullock. Jess' smiling face reflected his hope that this attempt to reconcile with his estranged wife would end in success. But Susan, dry-eyed and expressionless, gave no hint of what she was thinking. She had consented to this meeting only because "I love my children."

An unexpected court drama temporarily halted proceedings when the couple found themselves trying to patch up a misunderstanding between Mrs. Margaret Harpstrite, the domestic relations conciliator, and her superior, Judge Bullock, as to who should hear the case. Putting aside her own problems, Susan gently consoled

their conciliator and finally succeeded in ironing out the difficulties.

But the misunderstanding between Susan and Jess could not be patched up so easily. Years ago they had drifted apart, then reconciled. But this time Susan had filed for divorce. "It is unfortunate our marriage turned out this way," she said. "And I'm terribly sorry. But I no longer love my husband."

There was a heart-breaking finality to the words. The court gave Susan temporary custody of the twins, Timothy and Gregory, and although it set up another, later hearing, few in the courtroom felt it would be of any use. It now seems that not even the children they both love can bring Susan and Jess together again.

Cal York
goes to an exciting
party

INSIDE STUFF



Stern

At this year's "Choose Your Stars" party, established stars presented the winners.

Party of the Year was PHOTOPLAY's celebration to announce and honor your choices as winners of 1953's "Choose Your Stars" contest. The party was held at the Beverly Hills Hotel, and mistress of ceremonies was Barbara Stanwyck, who represents to the fullest the stature toward which this year's newcomers might well aim. With an established favorite—Jeff

Chandler, Joan Fontaine, Bob Wagner, Piper Laurie, José Ferrer, among others—presenting each newcomer to the invited guests, the room was filled with a dazzling array of talent and splendor seldom equaled even in Hollywood! For each of the winners, this represents a beginning of dreams come true. And they all express their thanks for the confidence of PHOTOPLAY's readers.

Inside Hollywood: Because her name is news, press agents keep linking clients with June Haver. But she's gone out only with her agent and with a few old friends . . . Describing his two-and-a-half-year exile as "a nightmarish experience," Larry Parks is back in pictures. Cleared by the House Un-American Activities Committee and so grateful for a second try, Larry asks

Two winners with Debbie Reynolds are two Crowleys named Kathleen and Pat

Stern



Byron Palmer—he came in second—with date Barbara Darrow, the Jeff Hunters

Smith





Stern

Bob Wagner and Joan Fontaine did the honors for winners Dick Allan, Audrey Dalton

for your tolerance and understanding. . . . "Gene Nelson and I have decided it's the best thing at this time not to see each other," was Jane Powell's surprise statement to the press. Insiders insist, however, they're more in love than ever and hope this measure will move Gene's wife to divorce him! . . . Donald O'Connor was dining at Marilyn Erskine's house when he tuned in the radio and

heard the report that the two are no longer speaking to each other!

News About Twos: Those printed reports that Rock Hudson is Number One in Joan Crawford's life are really intriguing to Rock. He's *never* had a date with the lady, but he's finally caught up with Terry Moore . . . While Tab Hunter was (Continued on page 102)

Babs Stanwyck, who emceed party, with Helen Ferguson, George Nader

Smith



U-I studio has 'em: Past winner Lori Nelson and current hit, Race Gentry

Smith



Guy Madison listens in while Chuck Connors talks to mike!



Stern

Jean Peters introduces a cute trick—little Maggie McNamara



Stern

Mitzi Gaynor presents a coming attraction—lovely Betta St. John



Stern

A big night for Natalie Wood, with Babs and Rhonda Fleming

Stern





*Doris is back at work—but
there's an unfamiliar sign on
the door — "No Visitors"*

You Can Help Doris Get Well!

● "Uneasy lies the head that wears a crown." William Shakespeare said it, and a thousand Hollywood stars—stars who have gloried and trembled, triumphed and wavered—have known this deep uneasiness. In those hours between midnight and dawn when inky blackness gives way to grey, cold light, many a troubled star has watched the approach of another day with weary eyes.

Doris Day—fun-loving, vibrant, radiant—finds today that the crown which she has worn so admirably for nearly five years is growing heavy on her head. And in those hours when the mantle of gayety no longer warms her, when she must dare to face herself alone, accompanied only by her own fears, hopes, desires, are there tears instead of laughter?

The buoyant Doris is disturbingly subdued. When the shooting of her current film, ironically titled "Lucky Me," was postponed again and again, her family and friends wondered—and worried. And Doris, normally the most communicative of people, would say nothing about what was troubling her. Whatever her problem, she was keeping it to herself, brooding over her own dark thoughts.

What exactly has happened to her?

This, only Doris herself—and perhaps her husband, Marty Melcher—can say. But the known facts can, in part, speak for themselves:

A short time after the completion of "Calamity Jane," Doris went into seclusion. To all appearances, she was merely "between pictures." But the starting date for "Lucky Me" came and went. Again and again, it was pushed back on the calendar.

Finally, it was announced that Doris had undergone surgery for the removal of a small, benign cyst. Veiled rumors, however, insisted that her illness was far more

CONTINUED ON NEXT PAGE

For years she's spread the sunshine of her smile. Now something has happened to dim that Day sparkle. You can help bring it back



There can be no half-way for Doris. She throws everything she has into the career she



She's no part-time mother. Whatever the demands of her job, Doris always has time and energy to spare for her son, Terry



She used to bring her own special warmth and friendliness to the set. Now she is wan, sometimes tearful, withdrawn



As her popularity zoomed, there were more demands on her time—personal appearances, radio (here with Danny Thomas), recordings



Others might call in an interior decorator. But not Doris. She loves her home, shops tirelessly for new furnishings

complicated than this. Doris, for probably the first time in her movie career, could not be reached for comment. And her studio released only the information that their singing star would rest a few weeks—on the advice of her physician—before beginning the film.

But the rumors went on—nagging, insistent. One columnist reported that Doris was in a state of collapse and that it was doubtful that she would resume work before the end of the year. Another said that she was under the care of a psychiatrist.

Finally Marty Melcher broke the tense silence. "The report that Doris Day is in a state of collapse is not true," he said. "It never was true. The history of Doris proves it isn't true. It was a simple illness from which she has recovered. She's up and will begin work in about ten days." And the psychiatrist? "There isn't any!" Marty stated emphatically.

And Doris Day did return to work—but not the Doris Hollywood had known. Her sets, in the past, had been alive with her own special kind of radiance. They had bus-

loves—and into life itself



Behind those dances with Ray Bolger is the spirit of a girl who once thought she'd never dance again



Say their friends: "Thank heavens she has a wonderful guy like Marty to see her through"

tled with activity—Doris being interviewed between scenes, posing happily for pictures, welcoming guests.

Now the door to the "Lucky Me" sound stage spelled out a forbidding message in large red letters: NO VISITORS. And Doris herself has been wan, sometimes tearful, almost always solitary. (Continued on page 104)

Let Doris know you're thinking about her. Address this "get well" message to her, P. O. Box No. 3097, Olympic Station, Beverly Hills, California

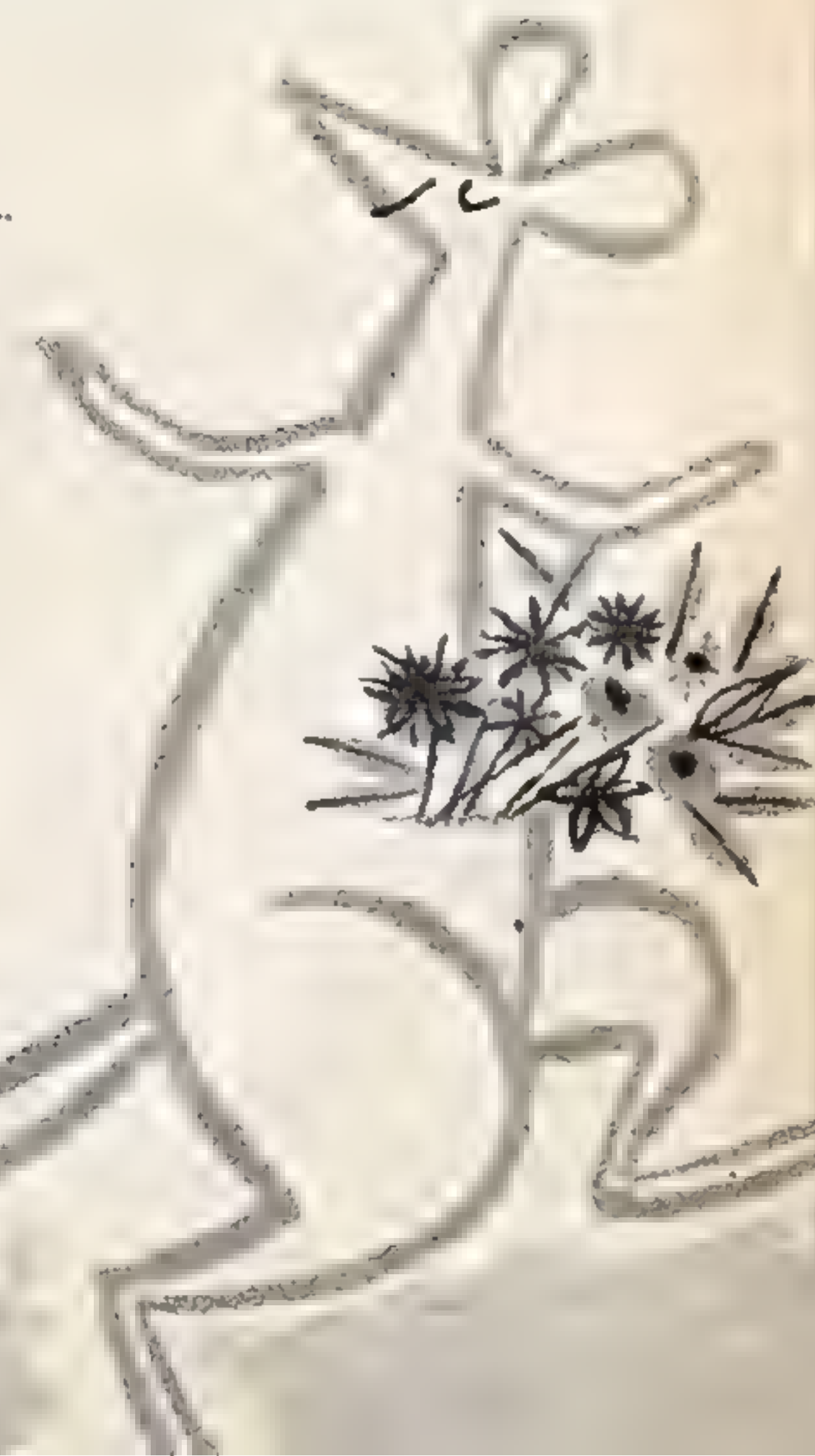


Although her role in "Calamity Jane" was exacting, she loved every minute of it—even the mud dousing. But it was right after this that she became ill

Please get well Doris

best wishes

from





Fernando Lamas has been accused of using women to further his career. Here are the facts and the testimony of the man himself

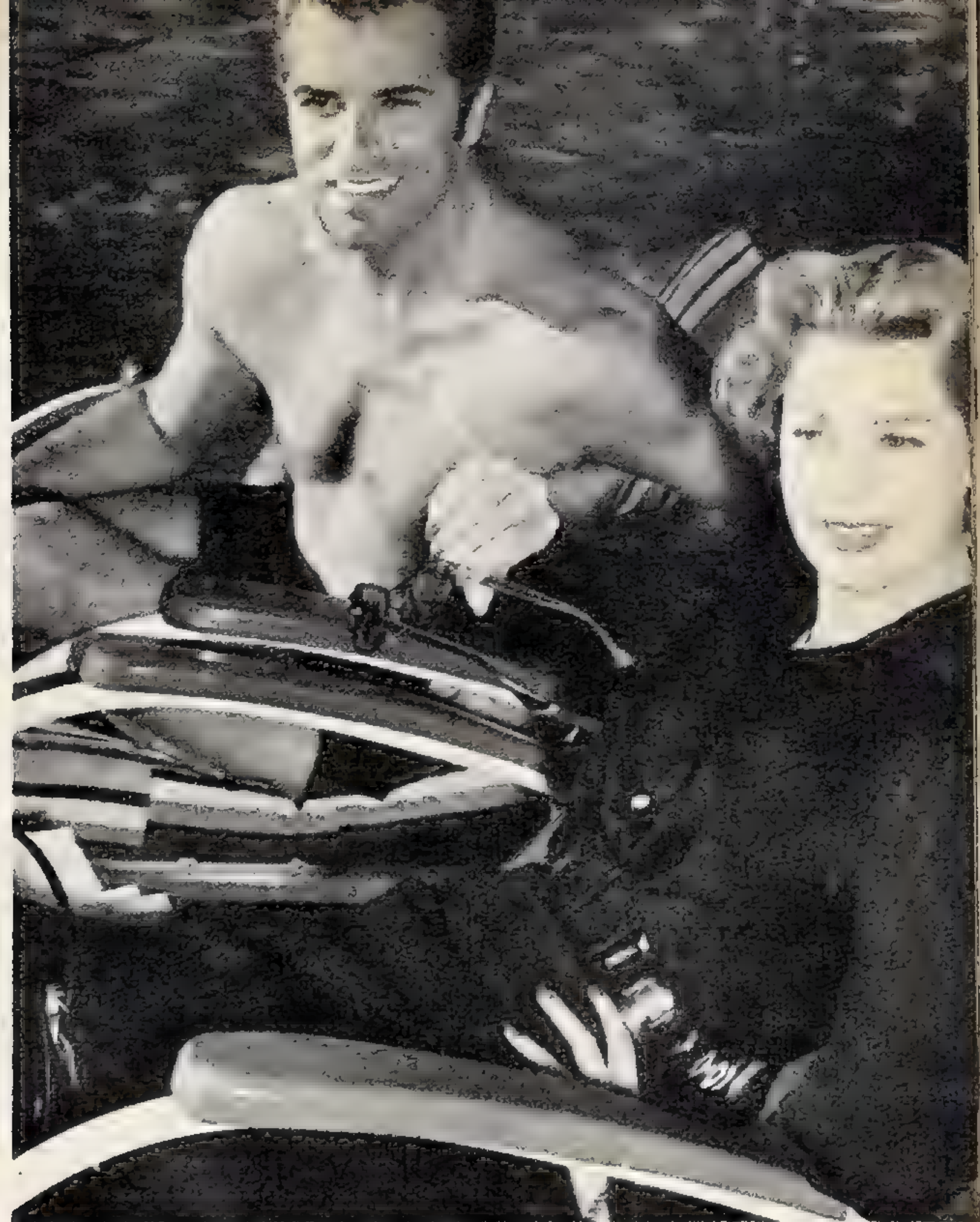
Fernando Lamas — Hero or Heel?

BY SHEILAH GRAHAM

● “Women,” says Fernando Lamas, “are the greatest assets in the world.” And the record shows that Fernando Lamas’ assets have never been frozen. For Fernando, like a cool-headed Wall Street investor, seems always to operate with his head and not his heart.

The handsome caballero from the Argentine, has been accused repeatedly of using women to further his film-acting career. It is the aim of this story to weigh the evidence and to arrive at the verdict: Is Fernando Lamas *really* guilty of cold-bloodedly using women in general, and two beautiful movie stars in particular, to break his way into the Hollywood stratosphere?

A prosecuting attorney would remind the jury of these facts: Fernando was happily married when he left Buenos Aires for Hollywood three and a half years ago. Then suddenly came the announcement of a separation from his wife, Lydia. By an ironic coincidence, the studio announced at just about the same time that the actor, then comparatively unknown in this country, would co-star with Lana Turner in “The Merry Widow.” Then Lana startled Hollywood by letting Lamas get away with most (Continued on page 76)



“Arlene’s done wonderful things for me”



“I was a star before I met Miss Turner”

Why Debbie's My

by Tab Hunter



Smith

She's a happy-go-lucky character



Smith

But when she's on your arm, you . . .

know she's the cream of the crop



Stern

*When I first met her,
she left me slightly speechless.
She still does!*

● News travels fast in Hollywood. One morning recently the ring of the telephone nearly blasted my ear off. At the other end of the line was a columnist. "Understand you were out with Debbie Reynolds again last night," said the lady.

"That's right," I replied.

"Well . . . is it a romance? Tell me, how do you feel about her?"

"I'll be glad to tell you," I said. "Set aside a couple of days to listen."

Well, about an hour later we finished our conversation. Or perhaps I should say, I finished my monologue. For somehow when I begin to talk about Debbie, I can't call a halt after only a few sentences.

This strikes me as pretty funny, considering that when I first met her, she left me slightly speechless. It was one of those lavish opening nights at the IceCapades and we'd have had to toss a coin to decide which were the most blinding—the Klieg lights anchored to the sidewalks or the collections of diamonds that went floating into the auditorium.

My girl and I were double-dating with a buddy of mine, and his date was a little actress for whom everybody was predicting stardom. (Continued on page 97)

Smith



Ideal!



*What's Leslie Caron's trouble?
Don't meat and marriage mix?*



*Is Johnny Johnston the cause
of Kathryn Grayson's blues?*

THIS IS THE

Intimate! Honest!

Here are the facts

behind the rumors you

read—brought to you

in an exciting

Photoplay exclusive

BY

GEORGE ARMSTRONG

RUMOR: "Shelley Winters goes to Rome this winter to make a movie with her husband, Vittorio Gassman, and her ex-boyfriend, Farley Granger. This should be fun to watch..."

FACT: It certainly should be, but there is not a word of truth in it. This was just something that popped out of the unpredictable Shelley's mouth when she was stuck for a story to give the press. In the first place, Farley would have no part of such a movie. He is a serious-minded young man when it comes to his work, and he most decidedly would not participate in so strange a triangular gimmick. Shelley denies there is any jealousy between her husband and former fiancé (?), but we rather gathered from speaking to them both that they don't share common interests at all. As a matter of fact, we believe that Farley would appreciate it very much if the Gassmans would forget about him entirely. Shelley may go to Rome, but it will be a

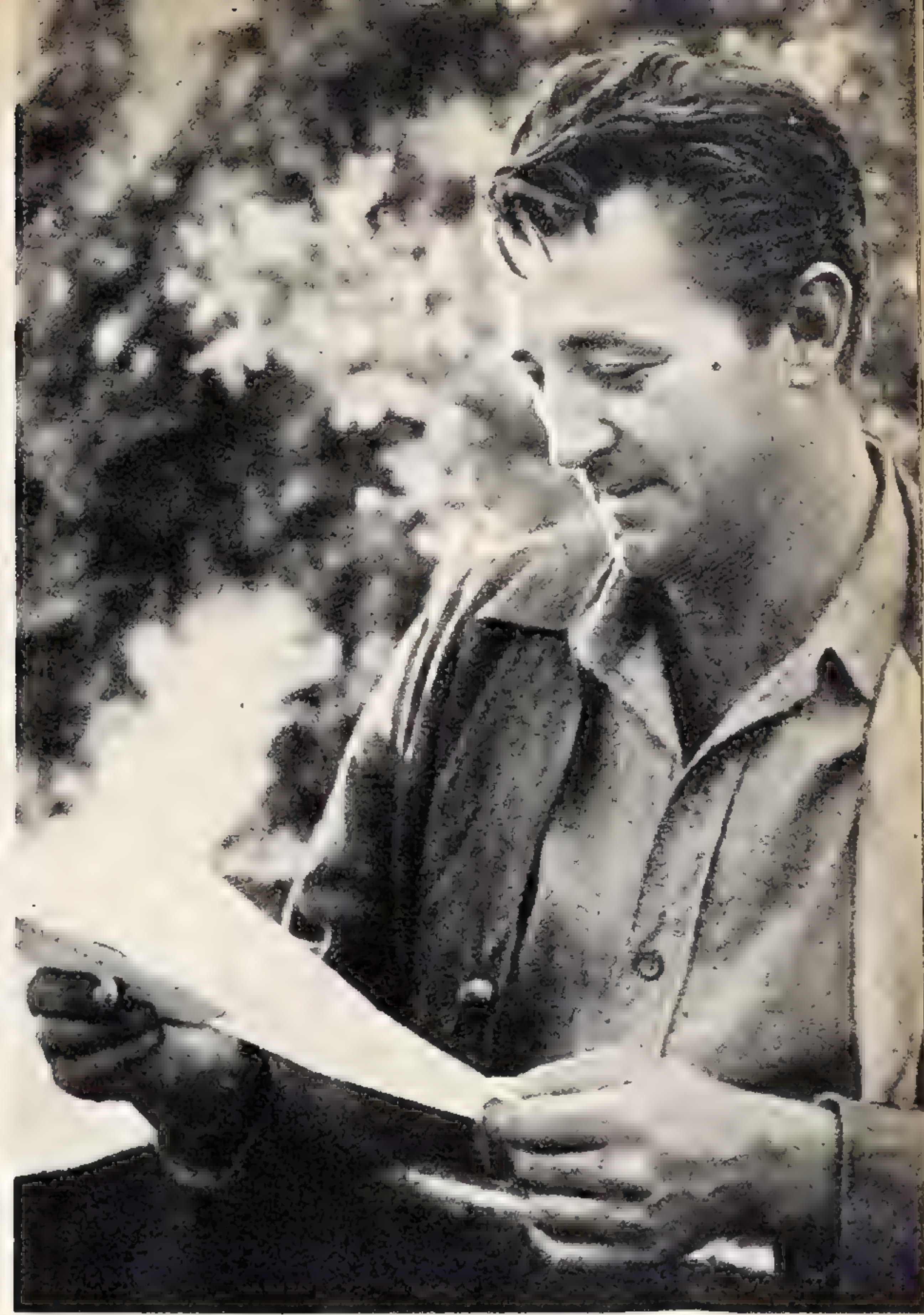
social and not a movie-business call.

RUMOR: "Paris reporters got quite a shock the other night when they saw Kirk Douglas and Leslie Caron out on a date. Is something wrong with her marriage? . . ."

FACT: Yes, there is something wrong with Leslie's marriage, but probably not what this columnist implies. It's all based on the choice Leslie's faced with: being a ham on the screen, or being the wife of a ham packer in the Middle West. Ever since she married George Hormel, eldest son of the meat packer, George has been resisting his family's pleas to come back to the factory and take over. He has resisted because his wife is an actress and loves it—and because he himself prefers music to meat. George is in the Coast Guard now and when his hitch is up, in about a year, he will have to face the decision. If there's no indication that he can be really successful in the



What's the real story on the Gassmans and Farley Granger?



Will the latest feud end the turbulent Mitchum marriage?

TRUTH

musical world, he's honor-bound to keep an old promise and go into the packing plant. Then Leslie will have to choose between acting or home-making. But that day is still in the future. The reason she is in Paris now is that George is on a six-months' tour-of-duty cruise for the Coast Guard—and it's a good time for her to visit her old home town. The date with Kirk Douglas means nothing. Absolutely nothing.

RUMOR: "Peter Lawford canceled his reservation to fly East with Judy Holliday when he learned photographers would snap them as they boarded the plane. . . ."

FACT: Peter Lawford avoids photographers like kids avoid the Good Humor man. And for good reason: He has nothing to hide. There has been much printed about Peter and Judy in the past few months, most of it completely inaccurate. Unless they are much more subtle than seems

possible, their relationship is about as platonic as a relationship can get. In the first place, Judy is married and, according to every indication, plans to remain so. Peter is an avid showbusiness fan, as his trotting about the country with Martin and Lewis and other acts proves. He thinks Judy is one of the greatest, and when she suggested last summer (after they had worked together so successfully in "It Should Happen to You") that they dream up a nightclub act, he could think of nothing else. That was what the "romance" was all about. We suppose someday the elusive Peter will marry someone—but not Judy Holiday.

RUMOR: "The Robert Mitchums are feuding again and it looks as though this time it will end their marriage. . . ."

FACT: Not in a hundred years! If you ask Robert Mitchum if he thinks he is a good (Continued on page 100)



Will George's "Ta-ta" to her set Zsa Zsa on a bridal path?

He used to laugh at the gag "father's doing fine!" But after what he went through, Mike's convinced that

BECOMING A FATHER'S NO JOKE!

BY TONI NOEL

GINNY: AN EASY-GOING MOM



I had no idea I was going to wind up holding Mike O'Shea's hand in a hospital corridor when I called that morning to ask how Virginia Mayo was feeling. It was just a few days (we thought) before the baby was due.

Virginia, Mike said, was "fine, just fine." Then he issued that strange invitation: "Hey, why don't you go to the hospital with me when I have to walk the floor? I'm gonna need some moral support!"

I was flattered, of course, and I was very much touched.

"Any hour of the day or night," I answered. That's when the vigil began.

On the whole, Virginia had a quiet pregnancy. Astonishingly so, when you consider that her house rang with the pounding of hammers and the brrrrr of electric saws almost the entire nine months; they were building a second story for the O'Shea heir. Happily, Virginia isn't one to be more than moder-



MIKE AND THE AUTHOR IN ST. JOHN'S HOSPITAL. "A CENTURY OR TWO PASSED"

ately disturbed by necessary evils. The house was in chaos—so it was in chaos. She couldn't see why the fact that she was pregnant should give her cause to complain about it. As for the pregnancy itself, as far as she was concerned it was all a slow but natural process which was undeserving of fuss.

The day the baby was born, Mike had something to say on that subject. "A lot of women," he put it, "use their condition to get extra attention. They

have to have special things; they get temperamental, and if you don't indulge every whim they dissolve into tears. So many of 'em use it as an excuse that now everybody says isn't Virginia terrific because she doesn't. So what's terrific? She's just being completely natural, the way she's always been."

For once the O'Shea missed a trick. He missed the fact that remaining completely natural while becoming a

top star or a mother for the first time is kind of terrific. But that's the way his wife is.

According to the best medical calculations, Mary Catherine O'Shea was to have been a trick-or-treat girl, born on Halloween. But she missed that deadline by a week. And then by another. And in that second long week, while her friends and family waited with baited breath, Virginia casually let it be known that she'd just as soon

CONTINUED



"NO, I'M NOT NERVOUS, BUT . . ."



"WHAT IF SOMETHING GOES WRONG!"



"MAYBE IF I READ IT WILL HELP"

the baby wasn't born for a while longer. Mike having said off-handedly, "Baby on the way, guess the old man will have to get out and go to work," was up to his ears in assignments. During the next few days, he made the pilot film for a thirty-nine-week television series. He rehearsed and filmed a play for the Schlitz Playhouse. And, on the weekend, he made appearances on two live TV shows, one local and one national. And Virginia said firmly, "I don't want to have the baby now. Mike would be too worried to do his best work."

She got her wish. The baby obediently stayed put while Daddy brought home the bacon.

That local TV appearance of Mike's took place on a Saturday night. Watching the program, I was amazed, to put it mildly, when Master of Ceremonies Peter Potter excitedly waved a message and shouted, "Mike, you have just become the father of a nine pound, six ounce boy! Congratulations!" If you happened to see that program, you have already witnessed color television, because Mike O'Shea turned at least six shades of green.

As it happened, the message turned out to be some anonymous practical joker's idea of wit. And Virginia, it seems, when the phony announcement was made, was sitting at home, watching the program and laughing uproariously.

It was a cold, bleak Thursday morning, the 12th of November, when I checked in with Dorothy Jeffers, the

O'Sheas' girl Friday, and asked her if she thought there ever *would* be a baby.

"Oh, I don't think there's any question about that," she laughed. "She's going to have a baby, all right—but heaven only knows when! Mike is taking her to see the doctor this afternoon, and I believe that if nothing has happened by the weekend, they're planning to put her in the hospital anyhow. I'll sure call and let you know."

She did. In a matter of minutes. "Can you get to the hospital right away?" Her voice was urgent. "Mike asked me to call."

"Wah?" I asked stupidly.

"Hospital. Right away," she repeated and hung up.

I fumbled into some clothes and bolted for the car. I was heading down Wilshire Boulevard toward Santa Monica when a most unpleasant sound penetrated my numbness: police siren. Impatiently, I pulled over, hoping they'd get their offender in a hurry so that I could be on my way. They did.

The officer was courteous. "Morning," he said cheerfully. "See your driver's license, please?" He saw it. "I suppose," he went on in a conversational tone, "you had a good reason for going fifty-five in a thirty-five-mile zone?"

"Yes, sir," I stammered. "I'm on my way to St. John's Hospital in Santa Monica. The baby's finally coming, and I've got to hurry."

He gave a long look at my waistline, and his pleasant smile vanished. "Lady," he said as he handed me the ticket, "that's a *very* flimsy story!"

When Virginia and Mike drove up, she, of course, was calm. She let herself out of the car, gently told Mike to go park it somewhere, and came smiling up the hospital steps. "Hi," she said to me. "Are you going to miss any PHOTOPLAY deadlines on account of all this?"

At that moment I couldn't remember what a deadline was. "Are you all right? Was the drive bad?"

"The drive was fine," she answered. "Except that Mike got confused and started to drive to Beverly Hills . . . I wonder what I'm supposed to do now? Register, I suppose."

The nurse at the receiving desk was horrified. "Why, Mrs. O'Shea, I'm so sorry!" she said. "I thought surely *someone* had registered you before you got here." The look she gave me was a scorcher.

So it was Virginia, herself, who filled out the necessary form. She thought she might as well, since she was there and Mike hadn't come back yet.

Mike was a little pale when he did walk in—and elaborately casual. He was urbane, glib, jocular. Not at all nervous. The only trouble was, you couldn't get with him. His eyes were remote, except when they rested on Virginia. And once we reached the maternity floor, once she had gone away under the solicitous hand of a nurse, Mike didn't track very well. He jumped from one conversational item to another. In the waiting room he sat down, shot up, walked to the hall, to the window, and back (Continued on page 86)



"IT'S BEEN THREE HOURS. HOW MUCH LONGER?"



"IS THE DOCTOR AROUND? AM I—IS SHE?"

WORTH WAITING FOR IS MARY CATHERINE O'SHEA, JUST ELEVEN DAYS OLD WHEN SHE POSED FOR PICTURE WITH NURSE





bing walks alone

● To be Bing Crosby is automatically to make headlines. This has been so ever since he first crooned the mellow note that was heard around the musical world. But never, in all his years of success, has the public cared so much about his personal life as it has since Dixie died a little over a year ago, leaving him an eligible and elusive widower.

He is a catch, possibly the biggest marital catch in the business, and a lot of pretty caps have been set at their most fetching angles in frank efforts to make Bing a married man again. But if he's interested in another trip to the altar, he hasn't made it clear.

Actually, he's dated very little since Dixie died. And every time he has, the news has

*Can a new romance bring back the old Bing?
His friends doubt it. For today, he is like a
ship without a rudder, drifting dangerously
close to disaster*

Mona Freeman's place in Bing's future is still a question

BY

JAMES

HUNT

practically pushed such items as Russia's latest rumbles right off the front page. Bing has been begged and badgered, teased and taunted for the answers to a pair of simple questions: Will he marry again? And, if so, who will be his bride?

One reason he's been so evasive about those answers is a simple one: He probably just doesn't know them himself. That certainly appeared to be the case when he was surprised into a statement on the subject not so long ago.

Cornered by an enterprising young reporter when he was autographing copies of his book, "Call Me Lucky," in a Los Angeles department store, (Continued on page 83)



Spoil the Brute!

BY JANET LEIGH



Her fellow working wives may call Janet Leigh a traitor to her sex. But, says Mrs. Curtis, if this be treason make the most of it. This gal makes plenty of sense!

● I'm an old-fashioned wife who holds the currently unpopular opinion that a husband should be picked up after, catered to, babied, waited on and made comfortable. For instance, if a husband likes to do oil painting at night and leaves everything in a mess because he's exhausted and sleepy, I believe that it's a wife's part of the bargain to straighten up that mess before she goes to bed, to leave clean brushes and painting cloths ready for the next evening's painting—and to see that a piece of oilcloth is spread under the easel so gobs of paint won't dry on the rug.

Twice, though, I'll admit this picking up after Tony got me into trouble. One day I snatched up a bunch of his clothes from a bedroom chair to sort for the laundry—and suddenly I collapsed to my knees. I thought I'd suffered a heart attack. But it was only Tony's 100-pound weight (which he uses for lifting exercises) tangled in the clothes! Another time I was straightening his sport vests in his closet when bang—a small object in tissue paper fell out of a pocket. It was a cigarette lighter engraved "To My Love." My normally hazel eyes turned Technicolor green. That night I confronted Tony at the door with "And just *who* did you buy a gold lighter for?"

"You snoop, you!" he gulped, when he recovered. "Just for that you're not gonna get it." And I didn't—not until Valentine's Day. And by then the engraving had been altered so there was no doubt about the identity of Tony's "Love."

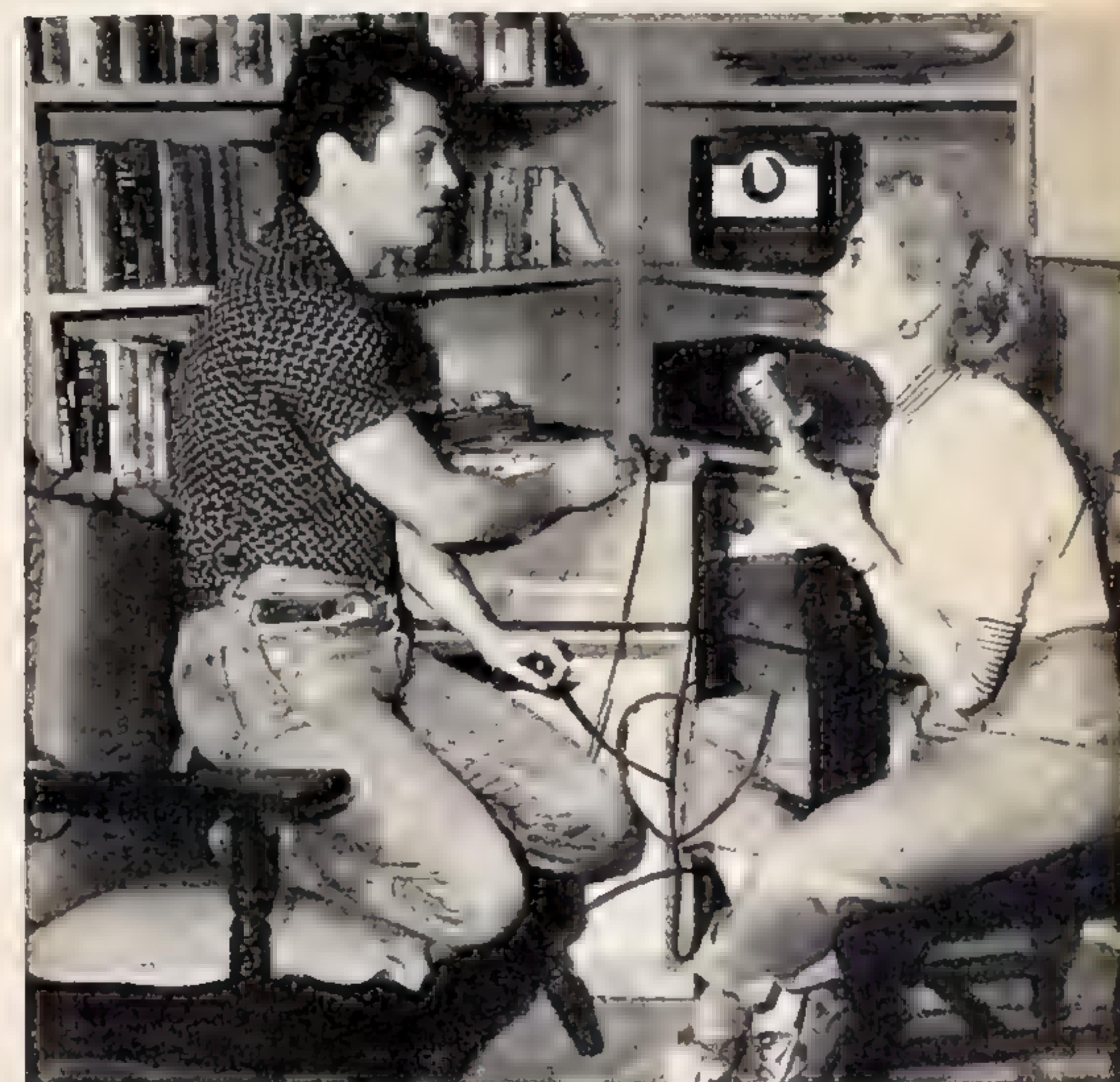
My whole attitude on this subject was crystallized the other night when I got home from the studio before Tony did. Ida May, who comes in daily to clean and cook, was preparing dinner. I gathered Tony's mail in a neat little pile, set his chair before the TV set, and on the coffee table arranged cigarettes, magazines and the eatables he loves—a plate of caviar, chopped onion and thinly sliced pumpernickel and a jug of cold root beer. Kind of an odd combination, I admit, but Tony likes it. It doesn't do him any harm, so (Continued on page 79)



Golf's his hobby? Then it's hers, too



Learning lines can be fun—done in duet



Always let the man think he's leading



THE LATE SHOW



*Liz is in
"Elephant Walk"*

**ELIZABETH
TAYLOR**

For two guys named Mike,
Liz Taylor's a dream.
In the palest of pinks, this
Mom's on the beam

Fraker



**ELAINE
STEWART**

A form-fitting black
is the robe she prefers,
But who'd want to hide lovely
lines like hers!

*Elaine's in
"Take the High Ground"*

Apge



*Piper's next is
"Johnny Dark"*

**PIPER
LAURIE**

When Piper wears robes
of a delicate hue,
The night, need we say, is
no longer blue

Smith



**MITZI
GAYNOR**

No pastel shades for this
almond-eyed miss.
She enlivens the night scene
In colors like this

*Mitzi is in
"Three Young Texans"*

Smith

Pardon us for peeking into milady's boudoir — but who wouldn't be interested in what the stars wear in the privacy of

their homes? Some like pastels, others turn into birds of paradise, but each star makes an evening at home enchanted

Lingerie worn by Terry, Mitzi, Donna and Jane by Juel Park

*Arlene's now in
"Here Come
the Girls"*



**ARLENE
DAHL**

No tailored robes for her—
femininity's her theme.
In frills, bows and furbelows
This Dahl's a dream

Fraker

**TERRY
MOORE**

It's sheer provocation but
Terry can wear 'em.
Her Moore-ish ensemble's right
out of the harem!

*Terry's in
"Beneath the
Twelve-Mile Reef"*



Smith

*Donna's in
"Gun Fury"*



**DONNA
REED**

At home, in her boudoir, she
sheds her screen self
And dressed in pale yellow's
a provocative elf

Stern

**JANE
RUSSELL**

A sultry figure in
bright flaming red,
Says, Good Night Ladies
—and so to bed!

*Jane appears in
"The French Line"*



Smith

GRANGER-

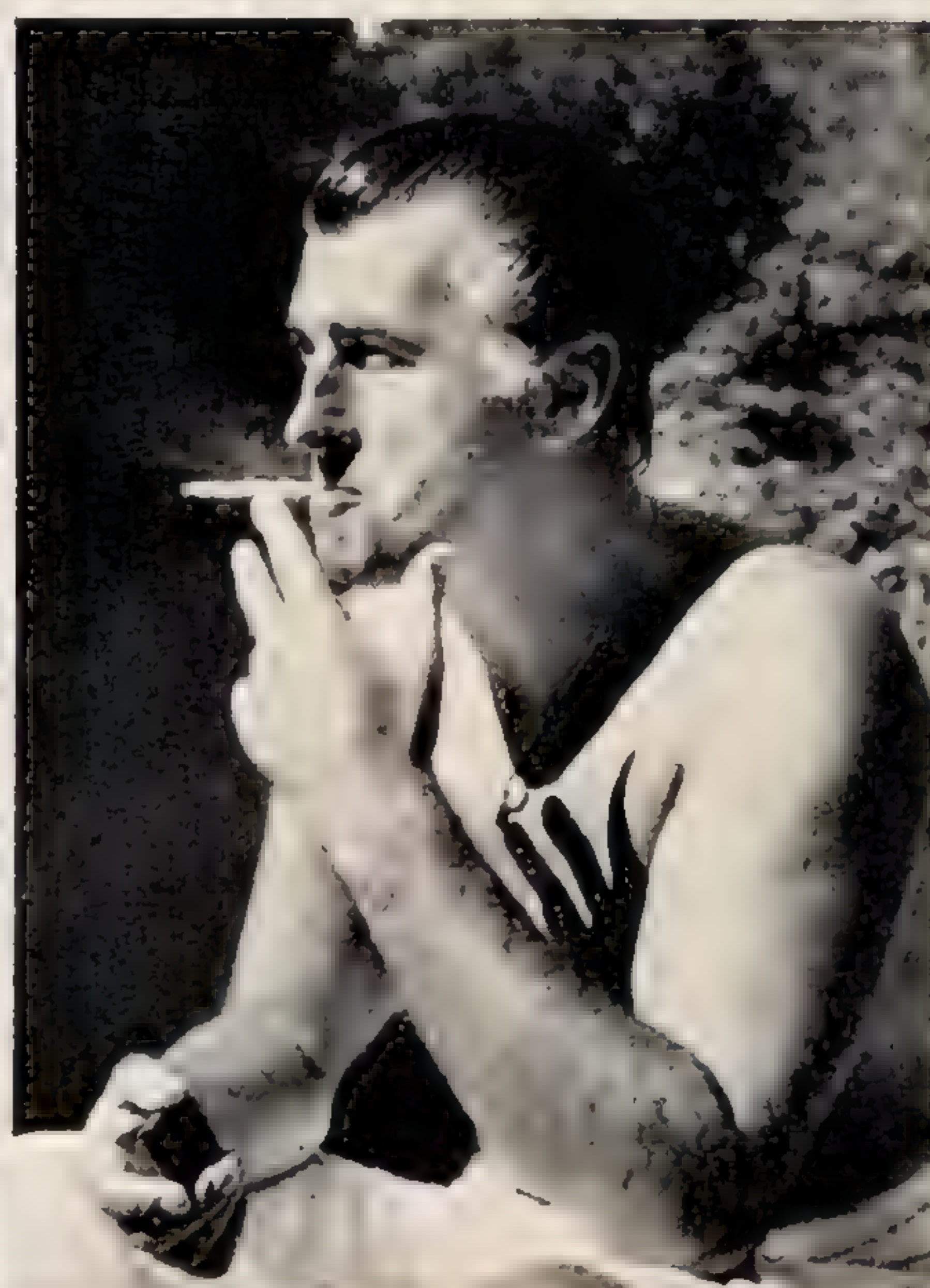
*He can't stand avocados and champagne
Is crazy about hot dogs and strawberry ice cream
Believes in vacations from marriage*



*He can't carry a tune, but
driving with Jean, he hums*



*While shooting in Africa,
he also shot home movies*



*His hair's thick, but every
week he tries new hair tonics*



*No barbecue sauce
on he-man's steak!*



*He'll fool around—in
his own home pool*



*The mask—not Jean—is part
of his African collection*



*On screen, "Beau Brum-
mell." At home, soda jerk!*



*Jean's pet name for
him is "Chubby Chops"*

BY JOSEPH STEELE

When Stewart Granger was a boy, he was as bashful with girls as a cowboy hero in the heroine's presence. He never wears a hat—or garters. Incompetence and inefficiency drive him crazy: "People who don't know their jobs should be doing something else." First couple of days on a new picture, he always has a fine case of camera jitters.

Marital vacations are a great idea, he thinks—"but not the planned kind. Those that happen in the natural course of events are a good thing." (He and Jean Simmons had an unplanned marital vacation recently, when M-G-M sent him to England to make "Beau Brummell," and RKO refused to let Jean go along.)

He can't stand avocados, garlic, champagne, hamburgers or air travel: "My head aches and my ears pop." When he's working, he usually breakfasts on grapefruit and tea, has a light lunch, smokes about fifty cigarettes a day. When he isn't working, he puts away a sturdy bowl of porridge each morning. He gets terribly seasick, though he was brought up beside the sea. "I used to fish on one side of the boat and get sick on the other."

He is punctual, but not fussy about details, and definitely not the neat type around the house: "My room always looks as if a tornado had just ripped through it." He's inclined to obey his impulses. (Continued on page 90)



Portrait of Stewart Granger by Apger



ORIGINALLY LONDON WAS SUPPOSED TO BE BABY'S LAST STOP

Liz Taylor says there are a lot of things in life she isn't sure about. But of one thing she's positive: Wherever she goes, baby goes too. She learned—the hard way—that she needs little Mike, as well as his father, with her all the time.

In July, when the Wildings decided on impulse to close up their California house and dash over to London to show off their young son to Mike's parents, they intended to enjoy a continental trip—that honeymoon they hadn't had—without him. But it didn't work out that way. Liz couldn't stand it. A few babyless weeks in



LIZ, DOWN WITH THE FLU, RECOVERED FAST WHEN

Spain and Scandinavia were all it took to convince her.

"When we were in Copenhagen, we heard that he had cut a tooth," Liz says unhappily. "We hated to think we'd missed that tooth. And when the doctor advised me to rest for a couple of weeks, we had nightmares thinking what else we might miss. So we sent for him."

"He's got four vicious fangs now," his father says proudly.

In mid-November, after the family swing around Europe, Liz started work on "Beau Brummell" at M-G-M's Elstree Studios, a few miles outside London.

Spain courted them with sunny skies, Scandinavia with its crystal charms. But something was missing for Liz and Mike. Until Junior joined the party

Honeymoon with baby

BY ROBERTA STREET



JUNIOR ARRIVED IN COPENHAGEN—SHOWING OFF A NEW TOOTH

She has reduced her working life to a rigid routine so she can spend as much time as possible with the baby. Thanks to him she can get up these days without an alarm clock. For Mike Junior wakes up at six and lets everyone within earshot know it.

Work was the last thing the Wildings were thinking about last summer when they decided to go to London. "I thought it was time my parents had a look at little Mike," said big Mike. "And Liz and I had made up our minds long ago to have him baptized in England. This seemed like the time to (Continued on page 93)







ONESOME ON TOP OF THE WORLD

For the love of Ava, Frank risked his career, almost ended it with his stormy marriage. Today he's back on top of the world. But alone, it's an empty victory

● He had the world by a string. But tonight, he was too tired to care. He had neither the will nor the heart.

The papers were reporting that Ava Gardner was going through with the divorce—but carrying a tall torch. If so, wherever she was, it must have been taller than ever tonight.

When Frank Sinatra had said, "I have a career too," intimating that the basic problem between them lay in adjusting to two careers, his was an understatement. Tonight that career was really closing in. Motion pictures. Television. Radio. Records. Night clubs. Pick his own spotlight. Write his own ticket. This should have been making him feel great, for just a year ago the wiseacres were writing his ticket for him—only one way.

But tonight, it all seemed an empty victory. He seemed too drained, physically and emotionally, for any of it to matter.

We asked how he'd been. But he didn't have to answer. Everything about him—his tone, his look—showed how he felt. "Oh . . . busy," he said. "Having a few laughs and . . ." he stopped short, breaking it off. "Laughs!" he said, in a voice indicating he'd had anything but—

He was rehearsing in Hollywood's El Capitan Theatre, for NBC's "Comedy Hour" show, and he didn't have a laugh in him. Nor a song. He seemed far away. Far from the frenzied bustle of a (Continued on page 87)



Jane's high strung. Fred's even-tempered.
Together they make wonderful music



They haven't had a honeymoon yet. When they do, there won't be any photographers along for the ride

CLOSE HARMONY

BY JANE ARDMORE

● "How normal a life can you possibly have?" someone asked Mrs. Freddie Karger.

"Well, I'll tell you," and Jane's eyes sparkled. "My kids are so tall they should be sixteen, when actually Maurleen's under thirteen, Terry (Fred's daughter) is a year younger, and Mike's only nine. They're way over-sized, my poodle's way under-sized, and I have poinsettias blooming in June!"

It was exactly the sort of answer you'd expect; for Jane Wyman, in her long career as a star, has been consistent in one thing only: inconsistency. She has been called "a Hollywood rebel," but this isn't true. She has always felt that Hollywood's been wonderful to her, extended helping hands all along the line. She's just a rebel, period, an individualist who has learned what she wants out of life. And what she wants doesn't include fancy clothes, or jewelry, or sharing her life with the public.

When Jane and Fred got married, they did it so quietly that no columnist had even linked their names. "If you're going to get married," Jane says, "you don't need opinions. You have your own. You're building your life and that is something you must do quietly, privately, without distraction."

Actually, this is the first personal story that Jane has agreed to since their marriage. All the world has wanted to know what goes with the Kargers; but first Jane wanted to know herself. She wanted the freedom to find her way in privacy, and she's found it. She and Freddie haven't even had a honeymoon yet; they haven't had time. They've been at home in a house filled with youngsters and filled with music. When they do manage time for that honeymoon (any minute now), they'll probably just toss their golf clubs in the back of the car and head up the coast, staying at motels and playing all the excellent golf courses along the way. And there won't be any photographers along for the ride.

In the early days of her career, Jane had a different slant on publicity. "When you're first kicking up your feet, of course you (Continued on page 91)

Photoplay Fashions



TURN
THE PAGE
FOR
DETAILS

Look what's happening to the sweater, girls!

ON THE PRECEDING PAGE:

*Beauteous Grace Kelly, next
in "Dial M for Murder," wears a
wool-knit sheath by Goldworm.
\$29.95. Schleisner's, Baltimore, Md.
Navy, ginger white, black. Sizes
10-18. Mademoiselle avocado pumps.
Lord & Taylor. \$14.95.
All jewelry by Sperry at The
Broadway, Los Angeles*

*Van S. bag. Calderon avocado belt.
Sally Gee scarf. Wear-Right gloves.*

Now it's a dress, a blouse, an evening top or even a coat! A dress-up specialty of interesting textures and blends, the sweater has arrived as an important figure in fashion—and no matter what shape it takes, it's here to stay. On these and the following pages you see a variety of knits for all occasions and hours. Most are packable, many are washable, and all are wearable and smart. Add an important jewel, a little fur collar or a good leather belt and you have a wardrobe for any hour of the day or night. Knits are a good investment. Have one! Have them all! All at popular prices!

TURN TO PAGE 82 FOR MORE STORES WHICH CARRY THESE FASHIONS



ALL
FASHION PHOTOS
BY
PHIL STEARNS



←
 Rated for the longest life in your wardrobe—a perfectly matched sweater and skirt by Jane Irwill. Lovely Vanessa Brown, starring on Broadway in "The Seven Year Itch," selects hers in fern green. Botany wool and flannel. Top \$6. 34-40. Skirt \$11. 10-18. Goldsmith's, Memphis

Ann Miller, now in "Kiss Me Kate," wears casual jersey skirt and cardigan with a co-ordinated cotton print shirt. ↑
 All by Majestic Specialties. Jacket, skirt \$10.95 each. Greige, avocado green, blue, red, black, navy. Shirt \$5.95, beige print. At Macy's, San Francisco. Jewelry by Capri

More Fashions →



CONTINUED



Elasticized cotton—newest sensation in sweater tops! It g-i-v-e-s and s-t-r-e-t-c-h-e-s to fit *your* figure, is just as lovely with skirts as with these handsome natural gabardine Bermuda shorts worn here by Geraldine Brooks of TV fame. Man-tailored with self-belt and fly front. We've added a belt by Calderon, jewelry by Capri. Top by Beldoch Popper. \$3.95. At Russeks, N. Y. Shorts by Peter Pan. Sizes 9-15, 10-20, \$5.95. At Woodward & Lothrop, Washington, D. C.

It shapes to you as it does to beautiful Martha Hyer, for it's Sea Nymph's new woven wool and lastex glamour suit with a special inner bra that molds the figure and stays put with or without the benefit of the trim, narrow straps! What's more, it dries in a jiffy, is flattering for sunning as well as practical for swimming. Your choice of grey, black, white or navy in sizes 32 to 38. \$14.95. At Arnold Constable, New York. Martha will be next in United Artists' "Riders to the Stars"

More Fashions



1. A striped cotton cardigan to wear now with skirts, later with play clothes. White with black, pink or powder blue. By Smartee. \$3.98. Sizes s-m-l. May Co., Los Angeles, Cal., Wanamaker's, Philadelphia, Pa.

2. Perfect year-round jacket. It's the new hip length with two utility patch pockets and wide self-cuffs. White, navy or red popcorn stitched wool-knit. Sizes 34-40. By Select Sportswear. \$17.95. Stern's, New York

KNIT-NEWS CONTINUED



3. This short-sleeved cardigan is made of vicara and nylon and washes like a dream! It has a Peter Pan collar, comes in white, blue, pink, maize, navy. Sizes 34-40. By Gotham Sportswear. \$5.95. Bloomingdale's, N. Y.

4. Here's a scoop-neck camisole that can be worn tucked inside or out. It's a ribbed cotton sierra knit, sold in oyster white trimmed with navy, pink or green. \$2.95. Sizes s-m-l. By Jantzen, at Burdines, Miami, Fla.

FOR MORE STORES WHERE YOU CAN BUY PHOTOPLAY FASHIONS, SEE PAGE 82

Photoplay

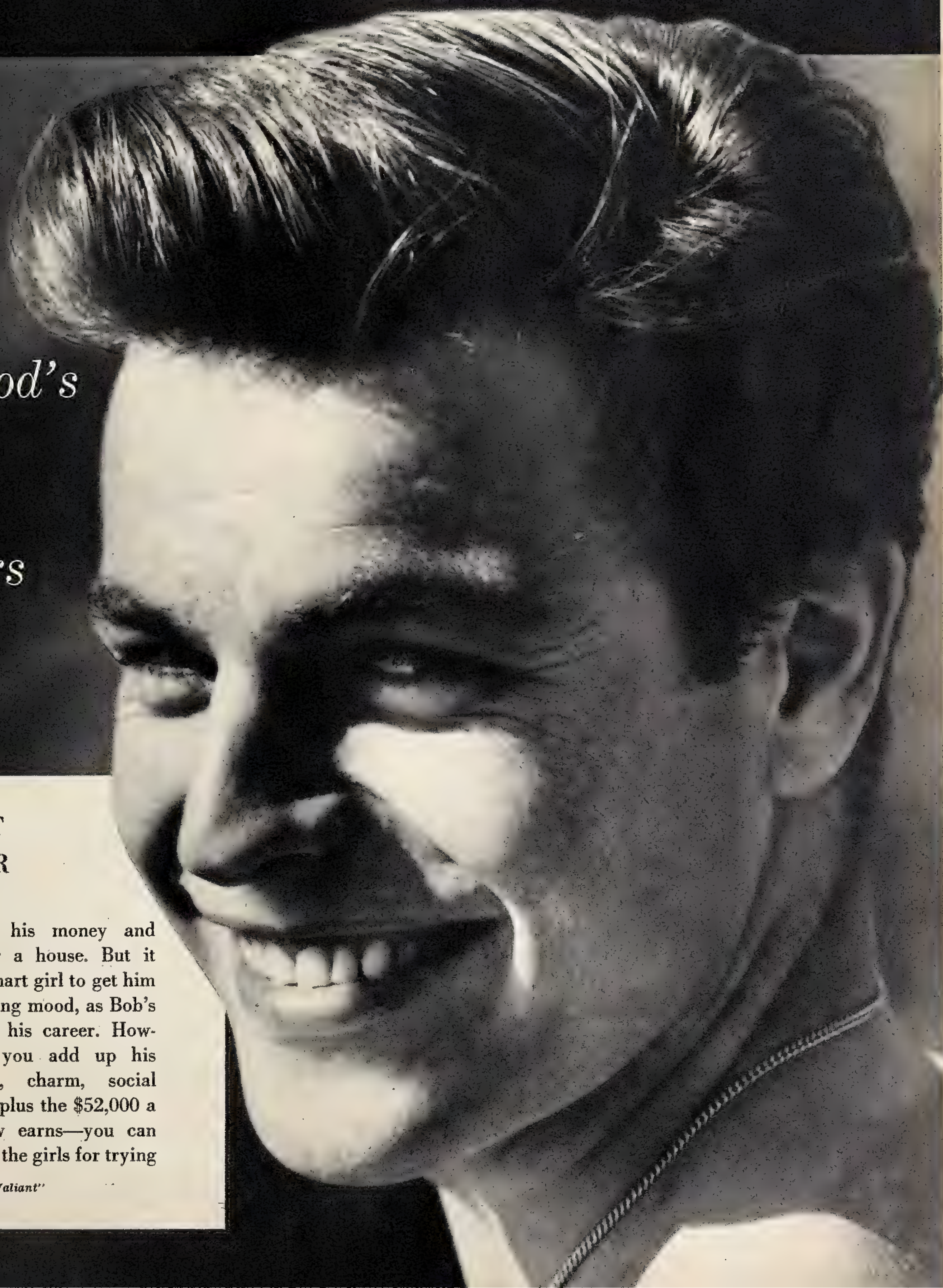
PICTURE GALLERY

*Hollywood's
Most
Eligible
Bachelors*

ROBERT WAGNER

He's saving his money and shopping for a house. But it will take a smart girl to get him in the marrying mood, as Bob's in love with his career. However, when you add up his assets—looks, charm, social background, plus the \$52,000 a year he now earns—you can hardly blame the girls for trying

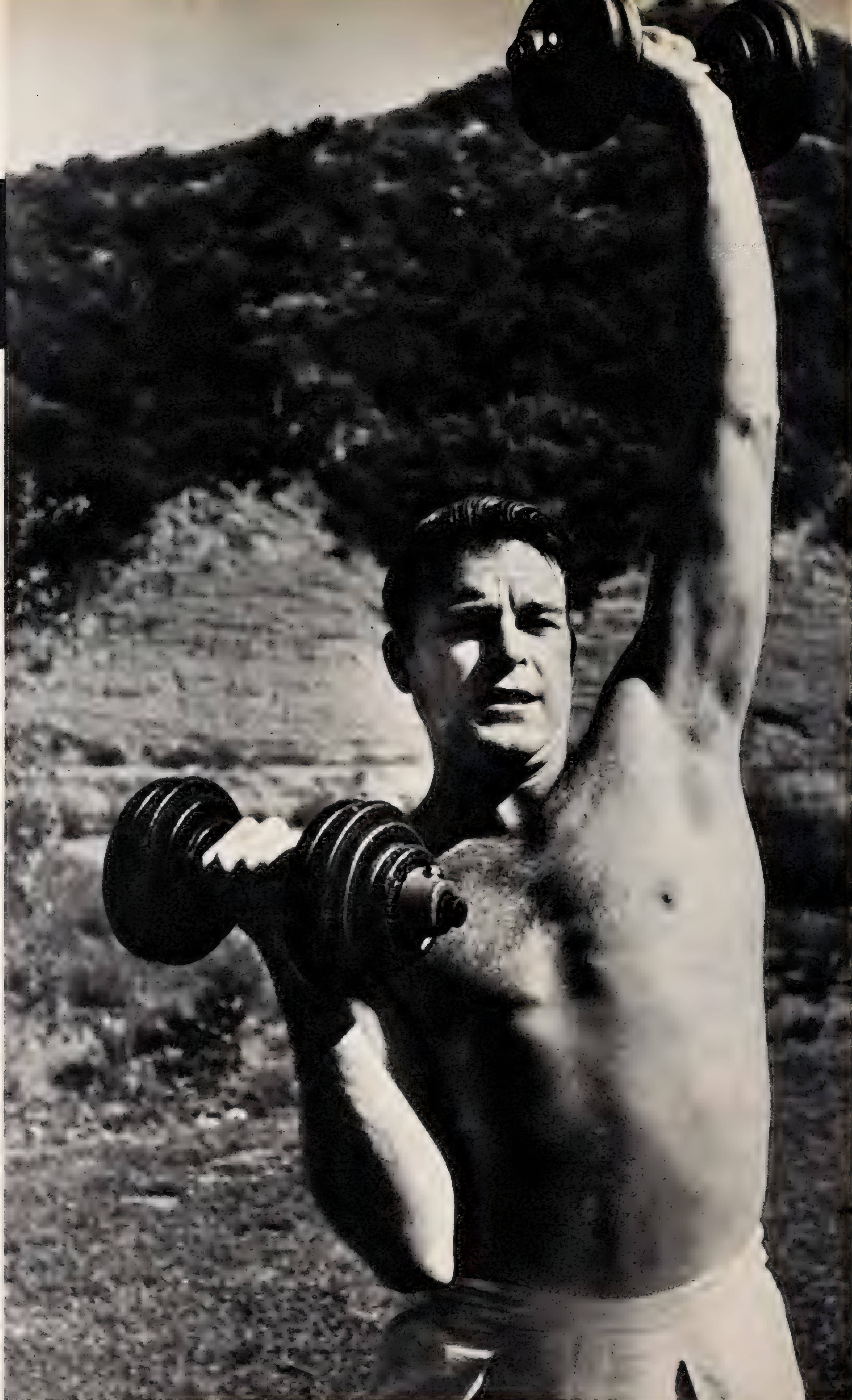
Bob's in "Prince Valiant"



Photoplay

PICTURE GALLERY

*Hollywood's
Most Eligible
Bachelors
continued*



Scott's in "Johnny Guitar"

SCOTT BRADY

He says he wants to get married but can't find "the girl." With all the unattached beauties around, Scott must be looking in the wrong direction! This temperamental Irishman loves the outdoors, so the girl who goes after him should be a good sport

RICHARD ALLAN

He sings, plays the piano, dances like a dream and has no intention of staying in his \$200-a-week bracket. A handsome six-footer who keeps in trim at the gym, this year's "Choose Your Stars" winner looks like a good bet for stardom—and marriage

Dick's last was "Niagara"



*Hollywood's
Most Eligible
Bachelors
continued*



Marlon appears in "The Wild One"

MARLON BRANDO

Although he dresses as if he didn't have a cent to his name, Marlon gets \$150,000 per picture and invests most of it in cattle. He's financially sound but while he can be charming on occasion, most girls don't go for his moods and unconventional behaviour



Rock's next is "Magnificent Obsession"

ROCK HUDSON

A big, happy, good-natured guy, Rock's fun to be with and probably would be fun to live with. Hollywood experts think marriage would be good for his career. At his salary—he makes \$1,000 a week—he could afford it. But Rock likes playing the field

Photoplay

PICTURE GALLERY

Hollywood's

Most

Eligible

Bachelors

continued



Byron's next in "Man in the Attic"



Carlos is in "The Flame and the Flesh"

CARLOS THOMPSON

A south-of-the-border charmer with Viking good looks, he had two leading stars fighting over him the minute he landed in Hollywood. But this guy's as discreet as he is devastating. And now the girls are wondering: Did he leave his heart in Argentina?

BYRON PALMER

He doesn't have to call the girls—the girls call him. Married and divorced, he has a way with women. But he seldom dates the same girl twice. His heart belongs to his young daughter. With Byron, it looks like a case of "Love me, love my baby!"

CLARK GABLE

Brute force? Virile charm? A lot of people have tried to analyze Clark's amazing hold on female affections. Right now, a certain Parisian model seems to be the leading contender for his heart. But don't give up, girls. Clark's unpredictable!



Look for Jeff in "Crest of the Wave"

You'll see Clark in "The True and the Brave"



JEFF RICHARDS

Girls who turn green in a boat wouldn't do for this man—he's an ardent sailor, spends most of his time on the water. And he's mighty entertaining with the guitar. Another thing—his wife would have to be a good cook. He loves to eat

FARLEY GRANGER

Love in a cottage would never appeal to this fellow. He likes to travel, prefers sophisticated girls, especially the Continental type. Right now he's having a ball, dating dozens of girls in Europe. Farley earns \$90,000 a picture—enough to support a wife in the style to which he's become accustomed. A man of moods, he's charming, somber or gay. But don't take him too seriously. He's not quite ready for marriage

Monty is in "Indiscretions of an American Wife"



Farley's now filming "Senso" in Italy

MONTGOMERY CLIFT

A girl would have to take the initiative with Monty. But she'd better be subtle—or he'll shy away. Monty has the reputation of being a lone wolf—but the story is that he once was really in love. When he falls in love again it will be with the same kind of intensity you see in his acting. He has no problems financially—he gets \$150,000 to \$200,000 a picture—and professionally, Monty's career is solid as a rock



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"What a heavenly change! My skin actually looks clear . . . so much finer, I can hardly believe it!"

You can almost make your skin over!

The simplest, easiest, *surest* of daily treatments can make an amazing change in *your skin*—*this very week!*

For the fact is—your skin is incredibly sensitive. You know how quickly it reacts to heat and cold, sun and wind. In the same way, it reacts to the *kind of daily care* you give it.

The unsuspected cause of most "poor" complexions is *hidden dirt*. Dirt that goes deep into pore openings, where it *hardens*—making your skin look dull, pore-y, coarse.

Refines by clearing deeper

Pond's Cold Cream is specifically designed to get right down to the deeper dirt that ordinary and less effective cleansings simply skim over. Its unique oil and moisture formula actually softens and *floats out* embedded, *water-resistant* dirt . . . makes your skin *fastidiously clean*.

Replenishes oils and moisture that keep skin looking young

Every day—skin softening oils and moisture are stolen from your skin by dry indoor heat and

outdoor exposure, normal tensions and fatigue. A velvety Pond's Cold Creaming *gives back* to your skin softening oils and moisture—helps keep it velvety-smooth, supple, young-looking.



1. Every night, circle fluffy fingerfuls of Pond's Cold Cream briskly from throat *up* to forehead. This circle-cleansing releases embedded dirt. Stimulates circulation. Tissue off well.



2. Now, "rinse" with fresh fingerfuls of Pond's Cold Cream. Tissue off *lightly*—leaving invisible traces of Pond's to soften and protect your skin.

THE MARCHIONESS OF QUEENSBERRY says: "I've found the *surest way* to a smooth, fresh skin is a thorough Pond's Cold Creaming every day."

Start tonight to use this world-famous beauty care. Get Pond's Cold Cream in the *large jar* . . . nicer to dip into, and compared with the smaller jars, you average a *third more cream* for your money!

nurses

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86.5% douche at other times.

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ZONITE immediately combats germ-life right on contact. The advantage of douching with ZONITE is that it promptly washes away germs and odor-causing waste deposits. It *completely* deodorizes. Never leaves any lasting telltale odor of its own.

No other type liquid product for the douche of all those tested is so *powerfully effective yet absolutely safe* to body tissues as ZONITE. It is positively non-poisonous, non-irritating. ZONITE may even be swallowed accidentally with safety.

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(Continued from page 39)

of the close-ups in the picture. She had a good feminine reason; she was in love with him. The studio announced that they would star together again in "Latin Lovers," and Lana announced to her palpitating friends that just as soon as she divorced Bob Topping and Fernando got his freedom, she would marry her leading man.

But Lamas wasn't quite ready to discuss marriage, it seems. This attitude led to an understandable tension between the lovers. And the tension flared into a public fight at the Marion Davies wingding for Johnnie Ray. For weeks afterwards, columnists berated Fernando and quoted him as making such remarks as "A man in this town has to put his career first." He made it clear that he had no intention of getting hitched to the girl he had courted so assiduously, or even of thinking about it until she went to Las Vegas to get a divorce. When that time came, he didn't even bother to go up there to help her while the waiting away. Lana and her friends called him a heel.

Came a new dawn and Bingo! Fernando was at it again. His publicity, which had lain dormant for a week or so, flared to a bright glow once more in the company of beautiful redhead Arlene Dahl. She had just kicked Lex Barker out of her connubial bed, and Lex, meanwhile, had latched on to the lonely and lovely Lana. Once again it was the distaff section of the Lamas combination who was rapturous. Arlene told everyone who would listen, "I love him. He's wonderful."

So Hollywood waited this past fall until October 15th, when Arlene's divorce from Lex Barker would be final to see what would happen. Nothing did. There's a possibility that something may have, by the time you read this story. But, as of going to press, there was a coolness in the air that had nothing to do with the weather. And again there was talk that Fernando was merely repeating himself—using the name of a prominent movie actress to keep himself warm in the public prints.

I've seen quite a lot of Mr. Lamas in the past five years, and even though, by North American standards he does sound rather conceited, I personally have never found him ungallant about the fair sex, or dishonest in his replies. He's very frank—sometimes embarrassingly so. Like the time he told a reporter, "Arlene's so beautiful and warm—if you know what buttons to push." Can you imagine any man *you* know saying that?

When I spoke with Fernando, we discussed love—naturally. "It's all a question of timing," said Fernando with the positive air of a man who knows his subject thoroughly. "How can you walk into a house," he put it, "unless someone opens the door for you?" As I say, he *sounds* a little boastful by our standards.

But Arlene admits freely that, to use Fernando's phrase, she couldn't wait to open the door. So how could he be using her when she wanted to be used so badly? And wasn't Lana Turner jumping into Fernando's arms on the rebound after her break-up with Bob Topping? Maybe at first she was using Fernando to get back at Bob. But only at first—because Fernando has a way with women, a very fascinating way. Arlene, who certainly should know, says, "Any woman who has ever loved Fernando can never get over him. And that includes his wife."

When Fernando was in New York with Arlene not so long ago, someone asked him if he was having a good time in the big city. He said he was, but this slipped out: "I can't wait to get back to California to see my wife and child." Now what exactly did he mean by that?

"Nothing," Fernando assured me afterwards. "There isn't a chance of my going back to my wife. But we are friends and I go to her house all the time to see our daughter. I love my child more than anyone or anything in the world." Arlene obviously knows this too, but it doesn't seem to cool her ardor. Fernando told me that, just before she took off for New York to play *Roxanne* in "Cyrano de Bergerac," she said to him, "I just don't think I can go through with it, unless you are right there in the front row where I can see you." But as he told me the story, I got the impression that, even if he did attend the premiere (which he did), his wouldn't be the excited dash of a man racing to be with the woman he adores.

Of course, you must take into account the fact that Fernando is a very practical man. Now most people believe that Arlene is so practical that she's a walking adding machine. But believe me, she hasn't done any adding or subtracting in her mad love for Mr. Lamas. In this case, it's the hot Latin with the cold head who is weighing everything carefully. When I said to him, "I think Arlene would make you a great wife," he replied, "Yes, I think it would work out for me with Arlene. But why," he wanted to know, "why all this rush? In any other place but Hollywood you can go out for months and months with a girl and no one keeps asking 'When are you going to marry?' Everywhere else, they take their time. (This, after he and Arlene had been dating for a solid year.) "But don't think we're losing time," he continued very seriously. "If you give yourself time, your chances for success are better. She's done wonderful things for me. And," he admitted without somehow sounding smug, "I've done wonderful things for her."

As he talked, I remembered a conversation I'd had with Arlene a few weeks before she picked up her final divorce papers. "If I were free now, we'd marry. Fernando is the only man I've ever loved." Pretty warm for a reputedly cold Nordic from Norway. "But," she added, "I'm superstitious, and if we set the date now, we might be jinxed." I wondered then if she weren't preparing a future cushion for a wounded heart.

"Arlene is basic," Fernando told me. "You know what I mean, the head on the shoulders. A lot of people say she's so business-minded. She is. But for the man she loves, she'd give up everything, even her career." The question is, how much would Fernando give up for the woman he loves? And is it possible for him to be one hundred per cent in love? He's so sensible, it's hard to say. For instance, what makes more sense than this speech from Fernando: "Even two big stars (and he was referring to himself and Arlene) can work things out, when they are human beings first." Is his hesitancy about taking the marriage plunge caused by doubt as to whether Arlene is a human being first and a star second? Or is it just that he isn't sure he is in love with her? I've heard him say, "She's a wonderful girl." But I've yet to hear him say, "I'm in love with her."

And yet they talk of going to Norway where Arlene wants to show off her prize to her army of relatives. And he told me, "We've talked of going to the Argentine. There'd be riots. They'd kill her. They love blondes, but redheads even more." You can see they are proud of each other. And they most certainly have great respect for each other.

Fernando flatly denies ever using women to further his career. "How about Lana Turner?" I asked. "When people implied I was using her to promote my career, it hurt



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me very much," Fernando says. "It gave me a stomach ache. What hurt—and even scared me—was not the people who said those things. I knew they didn't like me. But I was afraid of what the public, which didn't know me, would think of me. We have to live on what they think. But the public has a sixth sense, thank goodness.

"Actually I was a star before I met Miss Turner. I was one of five stars in my first picture here, 'Rich, Young and Pretty.' And I starred in my second picture. And I didn't even meet Miss Turner until we were introduced on the set of 'The Merry Widow.' And my role was not changed after meeting her." But the fact remains that Lana allowed him to appear to such advantage in "The Merry Widow" that afterwards Metro tore up his contract and tripled his salary.

When he broke up with Lana and she insisted on another actor, Ricardo Montalban, for "Latin Lovers," Fernando merely shrugged his shoulders, although the part had been written for him. Ricardo happens to be one of his best friends and boosters. And besides, by that time, he was already snug as a bug in a rug, playing opposite Arlene in "Sangaree." Immediately afterwards, he and Arlene were rushed into "The Diamond Queen." And unless something goes seriously wrong between them, they will soon be on their way to Spain to co-star in "A Matter of Life or Death," for Hugo Fregonese. Arlene will play a Spanish girl, and there's a problem with her hair. "But to do this picture, Arlene doesn't give a darn if she has to dye her hair blue," says the confident Fernando.

"Does it help your performance," I asked him "to be in love with your leading lady?" "It's logical," said the logical Latin, "that when you're close to an actress, you give a better romantic performance. But I don't want to be typed as a Latin lover with wavy hair and three rows of teeth. Once in a while I want to play a dramatic role that has nothing to do with a woman."

It's a fact, and something I hope Arlene understands, that women in many countries—especially countries south of the border—are regarded as something inferior to men. And this could account for the undertone of coldness in Fernando's attitude towards the fair sex. He likes women. I suppose he even loves them in his fashion. But with him, first things come first, and women are not first.

Take the ranch he is planning to buy in the Valley and the apartment house he's buying in town. "I want an apartment house in case I don't continue in the movie business. The whole thing's like a balloon of gas—it goes up and up, and you don't know when it'll come down and explode. The ranch, I want to live on. The house will be small with some land, a swimming pool and some horses. I love cars and horses. (This is the first time, except in talking about his child, that he used the word "love.") I broke nearly every bone in my body riding horses. But I love to ride. What else is life except these few things you love and the people you like?"

"How about Arlene and life on a ranch?" I wanted to know. Somehow I can't see the cream and peaches redhead in the wide open spaces. Fernando grinned. "She hates horses," he told me. But the fascinating fact remains that whether she does or does not, the man she loves is buying a ranch and horses.

If Fernando hadn't landed so solidly in the "Merry Widow," he might have returned to his wife, Lydia, and to his career in Argentina. And this could, no doubt, have been the best thing that could have happened for Lydia and Lana. The next few months will tell whether or not it would have been good for Arlene too.

THE END

Spoil the Brute!

(Continued from page 51)

why should I object? An actress friend of mine, also married, came in at that moment to borrow a book. "What goes on here?" she asked.

"Just Tony's welcome," I told her.

"You spoil that wild Hungarian shamefully," she said. "You're working, too. Who gets out *your* welcome?"

I explained that I want to make his home mean something extra-special to Tony—not just a place to hang his hat. My joy is Tony's happiness. Having him wait on me doesn't contribute to my happiness. Since a wife's responsibility is running a house, who is she running it for but her husband? I'm a working member of a partnership, a helpmate; and I want to contribute my share—not just greedily take as much as I can from it.

I know there are working wives who will consider me a traitor to my sex. They'll probably try to hide this magazine, with its heretical ideas, from their husbands. I know these gals believe that household duties should be split down the center exactly—half for the husband, half for the wife. I don't. And I'll be sorry if this gets me thrown out of the Working Wives' Union.

I still remember the morning of my birthday the first year Tony and I were married. Tony (who loves his sleep) got up early to surprise me by making breakfast. I was touched, but the results convinced me that man's place is not in the kitchen.

Tony served me orange juice, which was very good. But he'd spilled most of it on the floor and let it squirt all over the organdy kitchen curtains. The toast was burnt; the eggs were pure leather; the bacon was mostly raw; the coffee, of which I'm very fond, well we'd better not go into that.

If I'm being too critical, it's because I got my own training in housekeeping long ago. Mother and Dad both worked, and after school I kept house and cooked. Mother's a "fussy" housekeeper—and she says I'm even worse. Disorder drives me frantic; I've always been a perfectionist about housekeeping. In those learning days, I had to be efficient and thorough and still have time for my high-school studies and fun with the gang. So I discovered how to budget my time and get rid of waste motion. And, believe me, it came in handy when, at nineteen, while attending the College of the Pacific, I married a student. I worked part-time to help with expenses, continued my senior studies, housed two student boarders, cooked and kept house for the four of us and acted as business manager for my husband's college band.

But even that was just duck soup compared to my present existence: Two busy movie careers in one family; continuous picture-making with no time-off between; location and personal-appearance tours; benefits and army-camp entertaining; a home to keep up; a full and varied social life. Tony and I started out in furnished apartments. Now we're living in our first house, also furnished. For the first time we have a patio for outdoor living, room for all of Tony's hobbies, a lovely, formal provincial dining room and *almost* as many closets as we need.

I'd finished "Prince Valiant" just before we moved, and I expected to have everything in apple-pie order before joining Tony on location. So what happened? I was offered a part in the new Martin and Lewis picture, "Living It Up," and it was such a wonderful role that I just couldn't turn it

down. The moment the cleaners left the house, I began to pack the previous tenant's linens and china and items we wouldn't need and then proceeded to get our clothes and possessions put away. Mother suggested that I hire somebody to do it. But with me that's no good. I must know where things are. I like our personal effects neatly arranged, because then they take up only half as much room and you can find what you want immediately. So I stayed up all night getting things in order, and in the morning left to join Tony.

I felt better knowing that we wouldn't return from a long, tiring trip to find the house looking like a rummage sale. If I know there's a lot of unfinished business, I can't go to sleep thinking, "Well, I'll do it tomorrow." There is no tomorrow. When it comes, it's today. It has still more duties and responsibilities. So I've found that for me the best system is, "Do it now." That eliminates mental wear and tear. Once everything is under control, I can relax. And I have plenty of time to be Tony's wife.

And if I have a household motto it's "A place for everything and everything in its place." Canned goods, household supplies, hobby materials are arranged conveniently so a busy person can find them instantly. I'm against putting anything away just to get it out of the way. When I take a dress off, for instance, I air it and then hang it in the closet. But if it needs pressing or mending or a trip to the cleaners, it is *not* put away. Consequently, everything in my closet is always ready to put on.

All this saves time—and time is what we mortals are shortest of. In the same way, I never do one thing when I can do two things at the same time. While I'm on the

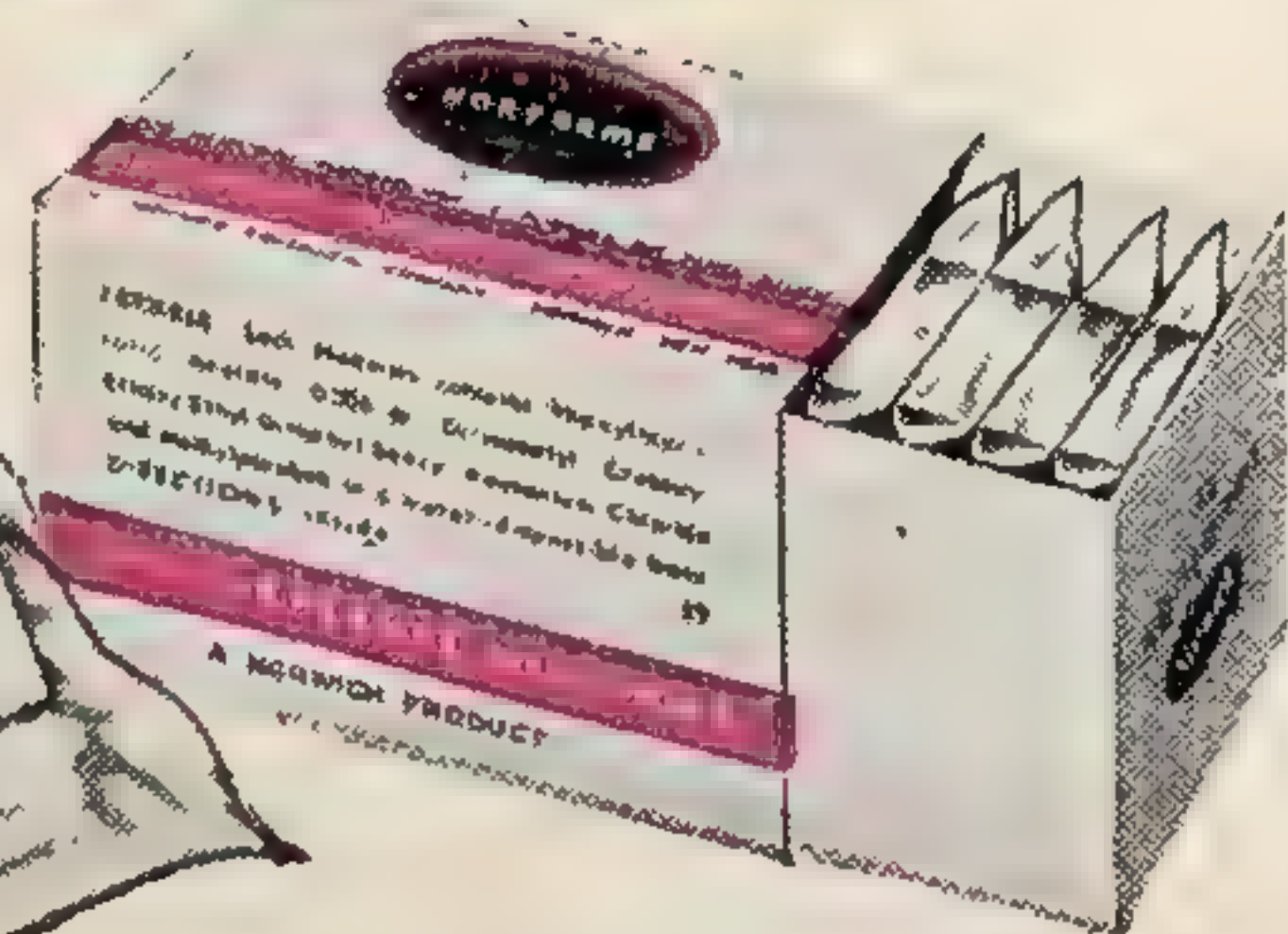
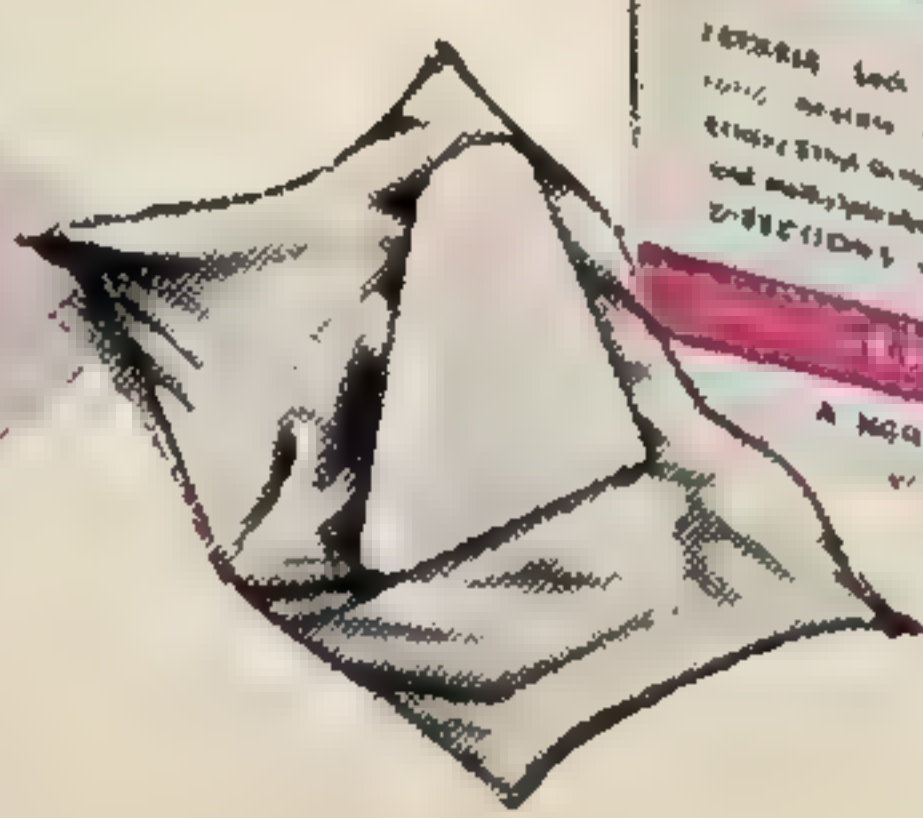
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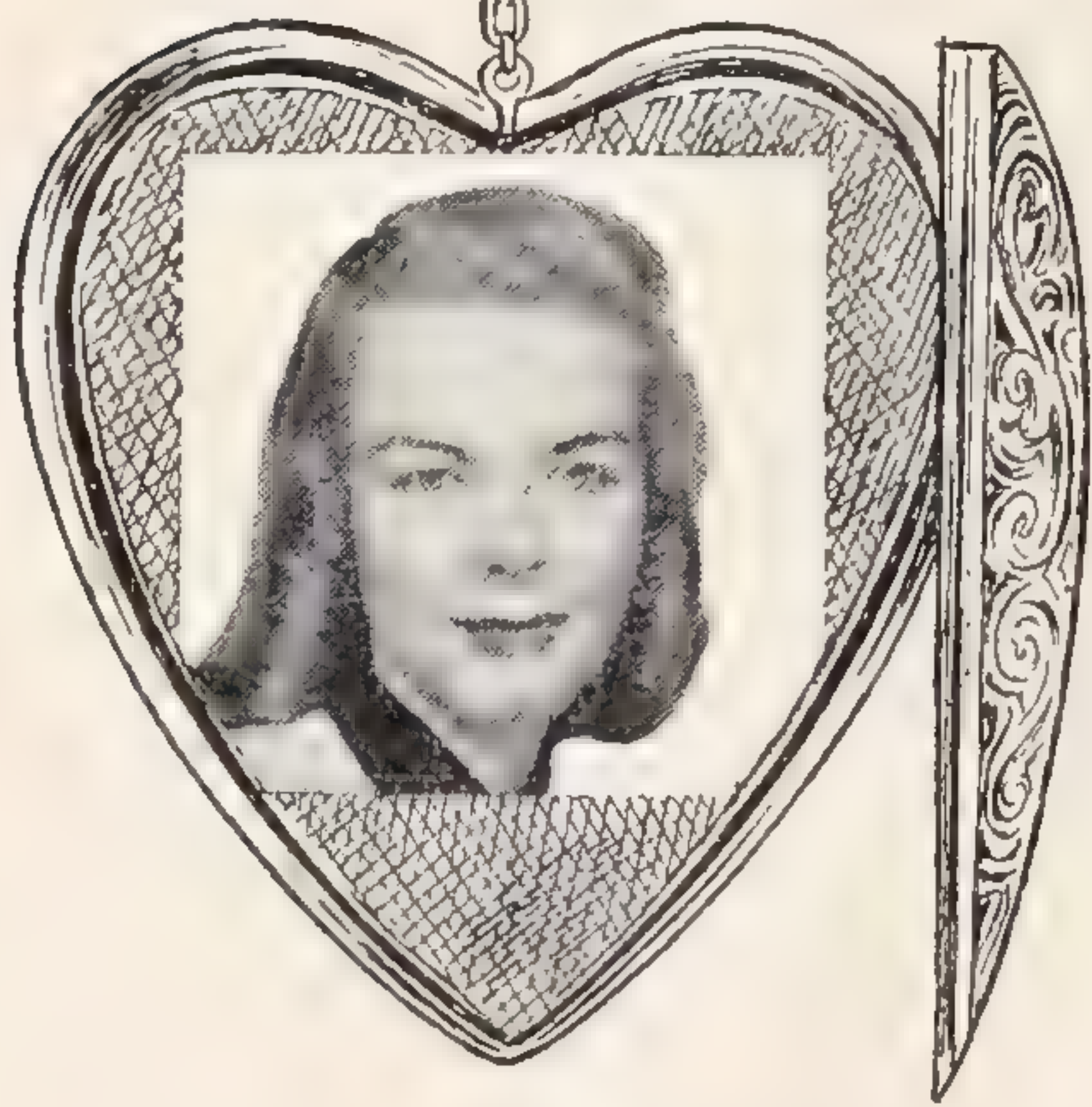
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the girl
you used
to be...



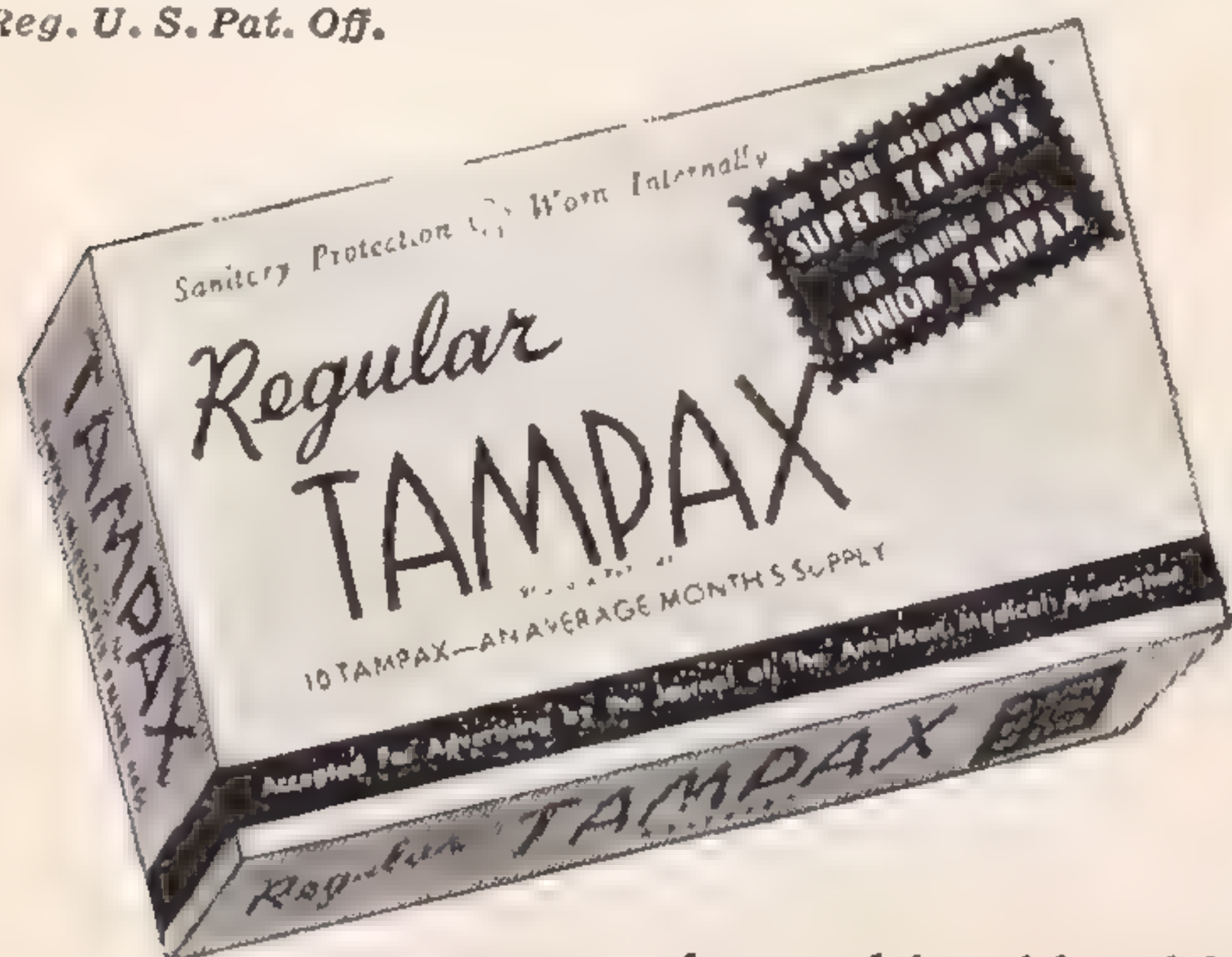
what would she think
of you today?

She looks out at the world through older, wiser eyes... that girl who once was you. Would she approve the way you look at things, or would she miss the fresh enthusiasm that was so much a part of her make-up? Ask yourself the question she would ask: Do you still have a "young" viewpoint?

Part of feeling young is a willingness to accept new ideas. Perhaps that's why so many young people have turned to the new idea in sanitary protection: Tampax*. Because Tampax is worn internally, it avoids many of the discomforts of "those days"—chafing, irritation, the whole bulky belt-pin-pad harness, and odor.

Doctor-invented Tampax is so comfortable the wearer can't even feel its presence. It's easy to dispose of. Can be worn in shower or tub. The Tampax package never betrays your secret. In fact, it's so small a month's supply slips into purse. Get your choice of 3 absorbencies (Regular, Super, Junior) at any drug or notion counter. Tampax Incorporated, Palmer, Mass.

*Reg. U. S. Pat. Off.



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phone, I brush my hair, oil my nails or do limbering-up exercises. I make up my lips (a fifteen-minute job) while my hair is being set at the studio. Hairdressing is a time-consuming daily necessity, and I spend the time phoning our parents, friends and business associates. Or I may have my manicure or pedicure (if I need one) or study my script while my hair is drying.

Between scenes at the studio, I read fan mail and note the answers our secretary should make, or go over bills. At the end of each film I write "thank you" notes to all the crew, and I also write them to reporters. This amazes my co-workers. But when people are nice to me I like to let them know that I sincerely appreciate it. If, however, I have a really demanding emotional scene to play, I don't want to break the mood. Then I catch up on my reading or listen to records.

Sometimes, Tony watches me chewing my pencil and trying to juggle two magazine interviews and one wardrobe fitting into one hour. And the fiend laughs madly. He's the boy who impetuously arranges for us to be five places the same night, because he can't say no to people. Then he forgets that he's made the dates! But I take it meekly. Or I try. This is a wife's job, too.

When two people with different personalities and backgrounds marry, there are bound to be clashes in daily living habits. Any Mr. and Mrs. who've progressed beyond the melting-eyed honeymoon stage will admit this fact at once. Tony grew up in a medley of New York's wild, uninhibited neighborhoods. I, in the methodical, well-ordered social pattern of a small California town. Tony is by nature a Bohemian; I'm not. Personally, I don't believe a wife accomplishes anything by nagging, and I think one marriage partner should leave the other's personality and habit patterns alone. Tony, for instance, has no sense of time; he forgets ninety per cent of his appointments; he hates and puts off phoning and letter writing. If this didn't harm him or his career, I wouldn't intrude. But when he neglects phoning his agent or attending to necessary business or keeping in touch with his friends—then I feel I must speak what Tony calls "a few thousand well-chosen words."

By nature, he's untidy. But I can't say he didn't warn me about this before we married. "Janie," he said, "I'm just as orderly as a bargain-basement table after the ladies get through pawing it. I've got about as much self-discipline as a kid in an ultra-progressive school. I make my bed only when the sheets have to be changed or when it gets so rumpled that I can't sleep. I leave my shirts and socks on the chairs. When the chairs get too overloaded, I finally take my clothes to the laundry. Then go out and buy shirts, socks and shorts."

After we were married, I discovered all this was too, too true. But Tony's untidy habits didn't do any real damage. And the household is strictly *my* domain. So I cheerfully picked up after him and took care of his clothing. Oddly enough, he began to be much more tidy as time went on. And I hadn't nagged. He just came to realize that tidiness made life simpler.

But about his peculiar (to say the least) eating habits I had to take strong measures. Here he definitely was injuring himself. Every day he'd drink a dozen bottles of orange soda pop, and at irregular intervals he'd eat chili beans, pickles, peanut-butter sandwiches and huge amounts of dime-store candy. Naturally, he was never hungry for regular meals! I was convinced this diet could only lead to scurvy and pellagra. This could get to be a thing—if a wife would let it. His idea of a really elegant breakfast was cookies and soda pop! So I prepared a real breakfast and stood over him while he ate it. If I had to

leave early for the studio, I left his breakfast with a note: "Eat *all* of this—or don't come home tonight!" Ida May prepares well-balanced dinners from menus I devise and little by little Tony has begun to eat more sanely. His diet's still nothing you'd put on a health chart, but it's better.

Like most newly-married couples, we had divergent ideas on budgeting. But, with time, we've worked out a budget that takes into consideration our expenses and responsibilities and satisfies us both. At first, Tony didn't have a very realistic attitude toward money. He'd have bought me a bulldozer if somebody said it would make me happy. I'm of Scotch descent, and I firmly believe that a penny saved is a penny earned. We were both very poor during our childhood, but the experience left me with a healthy respect for money and left Tony with the idea that money was something he didn't want to think about.

Like most women, I've always liked to mull it over a while before I make purchases—especially important ones. But Tony used to shop in a whirlwind—and then, many times, regret his purchases. When I first met him he made me shudder with this story! One day he went to a supermarket with his mother, shortly after the family came out from New York. While she bought groceries he went to a furniture store next door and bought living- and dining-room furniture, including all the lamps and end tables!

Tony needs lots of sleep—as much as fifteen hours if he has fifteen hours to spare. I'm a six-hour girl, up with the rooster's crow. Tony wakes up slowly and slightly groggy; I'm cheerful and ready to go. I like quick showers; he likes relaxing tubs. It's all a matter of metabolism, of life habits. But early in our marriage Tony saw that I was overdoing, and he insisted that I take more rest. I'm naturally cooperative, anxious to do all I'm asked to do, outgoing and gregarious; and I hate to pass up any social activity that sounds like fun. But Tony pointed out that I must cut down or risk my health. One day at the studio, without knowing why, I burst into tears, then collapsed. The doctor diagnosed it as exhaustion and the skin rash on my arms as shingles. Tony was right, and I took his advice.

I've taken his advice, too, about clothes. Now I never buy anything except on approval. If Tony doesn't like it—back it goes.

By nature I'm inclined to be a little over-enthusiastic and to talk too much. "You scream and holler and whoop it up if I tell you something exciting while we're walking," Tony says, "and cars stop and people turn around." But he's exaggerating. Maybe twice people have looked around, but *never* did they get out of their cars to see if the young man was slugging his lady. Anyway, I've learned to hold my tongue, at least while he's reading.

But not when we go into our loony routines—*schtick-lok*—meaning crazy acting bits which we swing into on the slightest provocation. Sometimes we don't even need provocation. We're both volatile, high-humored characters with over-developed funny bones. We both enjoy impromptu nonsense acts as an escape valve. That's why we've collected a zany group of friends, with Jerry Lewis as the leader.

We've given keys to our house to all our friends. And that explains why, when we come home from the movies, we might find a group of them waiting for us, quite at home. Tony will say, "You know my wife—Janet Blair." And I'll say, "You've met my husband—Tony Dexter." And then we're off on one of our routines.

Life is good for Mr. and Mrs. Tony Curtis. And I don't think it's just coincidence that custom puts "Mr." first in that combination. It's the best way to keep the combination together. THE END

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Scientifically years ahead



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Chapped red hands—See Angel Skin's deep-softening action smooth roughened skin right away. It heals chapping. Angry redness fades away



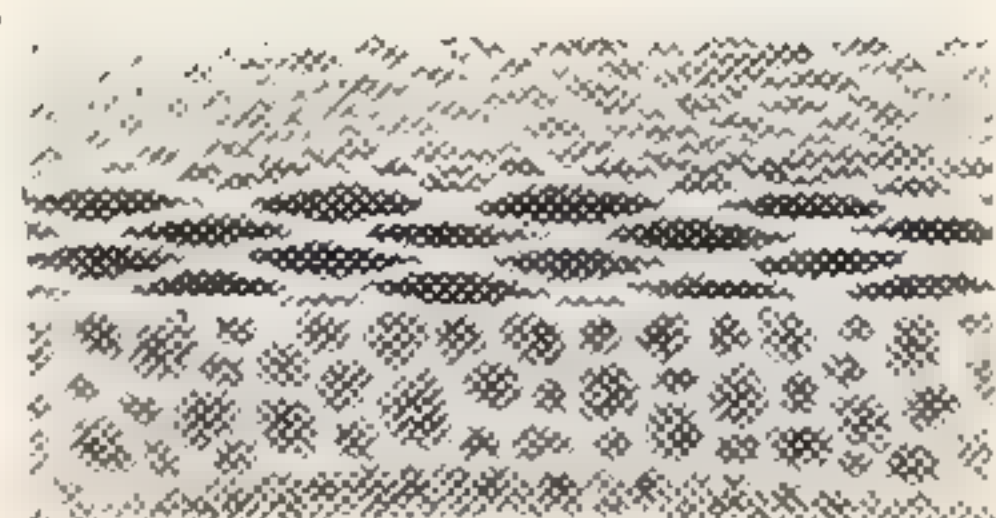
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Report No. 66174—11/18/53

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Cleveland, Ohio: Sterling-Lindner-Davis
Minneapolis, Minn.: Dayton Co.
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Philadelphia, Pa.: Gimbel Bros.
Tulsa, Okla.: Seidenbach's

Majestic Separates—

Detroit, Mich.: J. L. Hudson
New York, N. Y.: Franklin Simon
Rochester, N. Y.: Sibley, Lindsay & Curr Co.

Jantzen Camisole—

Chicago, Ill.: Carson, Pirie Scott
Indianapolis, Ind.: L. S. Ayres
Los Angeles, Cal.: Bullock's
New Orleans, La.: D. H. Holmes
Richmond, Va.: Miller & Rhoads

Sea Nymph Bathing Suit—

Baltimore, Md.: Hochschild, Kohn
Cleveland, Ohio: The May Co.
Columbus, Ohio: F. & R. Lazarus Co.
Detroit, Mich.: Kline's

Peter Pan Shorts—

Baltimore, Md.: Hutzler Bros.
St. Louis, Mo.: Famous & Barr Co.
Wash., D. C.: Frank R. Jelleff

Select Knit Coat—

Los Angeles, Cal.: The May Co.
Pittsburgh, Pa.: Jos. Horne Co.

Irwill Sweater and Skirt—

Cincinnati, Ohio: H. and S. Pogue
New York, N. Y.: B. Altman and Co.
Rochester, N. Y.: McCurdy & Co.

Smartee Cardigan—

Detroit, Mich.: J. L. Hudson Co.
Los Angeles, Cal.: The May Co.
Pittsburgh, Pa.: Kaufmann's
St. Louis, Mo.: Famous & Barr Co.

Beldoch Popper Elastic Top—

Cleveland, Ohio: Halle Bros.
Hartford, Conn.: G. Fox & Co.
Los Angeles, Cal.: J. W. Robinson
Rochester, N. Y.: Sibley, Lindsay & Curr Co.

Gotham Cardigan—

Chicago, Ill.: Wieboldt Stores
Durham, N. C.: Belk-Leggett Co.
Los Angeles, Cal.: The May Co.
Providence, R. I.: Shepard Co.

Sally Gee Scarf—

Cincinnati, Ohio: H. and S. Pogue
Indianapolis, Ind.: L. S. Ayres & Co.
New York, N. Y.: B. Altman & Co.
Portland, Oregon: Meier & Frank

Sperry Jewelry—

San Francisco, Cal.: Macy's

Capri Jewelry—

New York, N. Y.: Stern's

Bing Walks Alone

(Continued from page 49)

he couldn't tip his hat and walk away when she asked him point-blank if he intended to marry Mona Freeman. But he could parry her question with another: "Who would have me? I'm getting on, you know, and hard to live with."

While he didn't exactly deny that he would marry Mona, he didn't confirm it either. Anything, he said, *could* happen to an old codger like him.

And Mona, when interviewed several days later by an equally enterprising reporter, was equally noncommittal.

She and Bing, she said, had not discussed marriage. "But speaking in generalizations—not particularly applying to Mr. Crosby—I certainly would like some day to marry again," she said frankly. "But I'm a Catholic. And I am divorced. I never could get an annulment of my first marriage. If I marry again, and I repeat, this is a general statement, I'd have to give up my religion. Therefore I'd have to give any marriage a lot of thought."

The same obstacle would confront Crosby, who is also Catholic and forbidden by the decree of his church to marry a divorced person. Like Bing, however, Mona would not deny outright that there is a chance of their marrying some day. She first met Bing ten years ago, when she was a seventeen-year-old Paramount starlet, and began to go out with him some time after Dixie's death.

"I see him now and then," she said. "I'm sure he goes out with other girls, but I don't know who. Really, you just don't ask your date those things."

You may remember the pictures taken of Bing Crosby entering the church for the funeral of his wife, Dixie, on November 4, 1952. He wasn't the youthful figure you'd always seen. He looked old, and he leaned on the arm of one of his sons, his face stricken with grief. His wife of twenty-odd years was gone. He hadn't been the most hearth-bound husband in the world, but he knew on that day that Dixie had bound him to his way of life, that she had been a strength to him—and he wasn't sure he could go it alone.

One thing had been a trade-mark with Bing Crosby since his first days in the movie capital, an attitude of cockiness. He was a singer, then, in a trio at the famed Cocoanut Grove. And each night, playing to tables filled with the celebrated of the movie business and the tycoons of Los Angeles, he stood lazily beside a grand piano and, his eyes expressing amusement and unconcern, crooned a stock parcel of tunes to the customers.

He had no more voice, according to academic standards, than a train caller, but he had two things going for him. A man named Rudy Vallee had started a vogue—crooning—and you didn't need pipes like Caruso to do it. And an instrument called a microphone had come into use, and a fellow could murmur into it for a couple of hours a night with absolutely no strain. The crooning came out velvety and intimate. It seemed as though the singer was whispering his ballads into the ear of every dame in the joint. For a long time Crosby never gave a thought to the fact that another microphone was piping his lyrics by radio to a million or so other women for a hundred miles around. It wouldn't have made any difference anyway. Seventy-five dollars a week was a lot of money. The hours were great.

Anyone who knew Bing Crosby in those days will tell you that he was a man almost totally without ambition. His horizon was pay day. And then one night Dixie Lee, a young actress at Twentieth Century-

Fox, which was just Fox Studio in those days, came into the Cocoanut Grove. Several things happened. Crosby stood up straight. He lost that unconcerned look. He sang so many encores that nobody got to dance. Then he hung around the back of the room like a waiter until somebody asked him to sit down at Dixie's table and introduced him. And once there, he didn't want to get up to sing again.

That night ambition was born in the Crosby heart. Bing's idea of living up to that point had been to sit around a table with a bunch of the boys. His only domestic concern had been to get his laundry out regularly. Now he began thinking of red-roofed stucco houses, and how nice the name Dixie Lee Crosby would sound.

During the many years he was married to Dixie, Bing gave the impression of being just a lazy, lucky, easygoing guy. He never seemed to work hard. Never tried to get publicity. Never seemed to care if he made money or not. Appeared to take his marriage and growing family as a matter of course. But a look at the contracts he made with Decca Records and Paramount and the radio networks would show that he was a very astute business man all along, fully aware of what he had to sell. The minutes of his meetings with his producers and exploiters would show that he was a canny showman. And he watched over his kin like the head of the Swiss Family Robinson.

There was Dad, who moved to Los Angeles from Spokane after Bing became a star. Bing gave him an important job in his expanding Enterprises. He put him in a fancy office and assigned him the duty of signing all the checks. Brother Everett was the manager. It is true that Everett's efforts got Bing rolling in radio and pictures, but soon after the money came tumbling in, it was Bing who made the decisions. Everett made a good career out of negotiating, and Bing saw that he kept busy at it. Brother Larry was the promoter and press agent. He was Bing's contact man with the press. Only Bob played it out of the family and made his way without the help of his famous brother. And there was Mother Crosby, who had them all, except Bing, scared to death of her. Bing let it stay that way.

There was plenty to attend to in his own home, too. The raising of four lads is not a weekend proposition, and despite appearances, Bing never played it as though it was. He was a tough man with a report card and a strict disciplinarian. He insisted on the boys' absolute respect for their mother's wishes, and for the dictates of their religion. When it became apparent that being the sons of Bing Crosby might work against the boys' chances to live normally in Hollywood, Bing bought a huge ranch in Nevada and set his sons to working on it full time, except when they were away at school.

Although Bing was never lax, he was always something of a rover. His recreation was golf and his interests were varied. He travelled a good deal and became something less than a perfect husband. Proof of this, and of Dixie's discontent, was in the separate maintenance papers she signed just a year before she died, but never had served.

That was a real crisis. Brother Bob was putting it lightly when he announced to his pals that, "Bing's wife has become a golf widow. That's why she's going to leave him. I'm putting away my irons before it happens to me."

The restlessness that Bing Crosby tussles with today began maybe five years before Dixie died. At that time, he had every-



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thing he had ever hoped to have. He'd have quit then if it hadn't been for his family. Dad, Everett and Larry, and now a large family of employees, needed income and occupations. Bing was the cornerstone on which their careers were based. For himself, he had more money than he could ever use. But he was like a white mouse on a treadmill. To keep the Enterprises going—and the family busy—he had to keep the name hot.

Once he quit. Rumor said that he was washed up with Dixie. He moved to New York bag and baggage, and spent most of his time turning down guys with good ideas and denying that he was incurably ill. He took off for Paris, but they knew him there, too. One afternoon a couple of *gendarmes* picked him up for napping in a public park. The world figured he'd opened one too many champagne bottles, and neither the world nor the Paris cops believed him when he said he was just tired and wanted to lie down.

They say he came home reluctantly, mainly because of the kids and because Dixie was ill. He got back and began treading the mill again.

The restlessness grew considerably, however, a few months after Dixie's death. For awhile there were obligations to claim Bing's attention. The boys, pretty big now, had to have a home and Bing chose Elko, Nevada as their future base. After their school and college programs were mapped out, there wasn't much left for Bing to do for them. There was a little difficulty over an inheritance tax on some \$10,000,000 which was said to be Dixie's estate. But that was only money. What does a man in his prime do with himself when his sons are raised and amply provided for, when he's had fame and fortune until he's sick of them and there are no rungs left to climb on the ladder? Does he give it all away and start over? Sit and whittle? Marry and start another family?

A man of such fame has no private life that is not subject to public scrutiny. He can have no casual companions, because each companion is given a special significance when he walks with a king. There can be no Saturday night binges, no blue Mondays, no tears that people can see. And when he has a problem, that problem is everybody's—not his alone.

Bing was reminded violently of this at five-thirty one morning not so long ago. On his way home from a party, his car crashed into another. Quickly, as it happens in big cities, the injured were whisked away and the questioning of witnesses completed. The sleepy onlookers went back to bed. For them, the accident was a thing of the past.

But not for Bing Crosby. He was driven home by two Los Angeles policemen, and as he sat slumped in the seat of the car, he knew that his private mishap would in-

evitably become public property, that it would have reverberations far out of proportion to the seriousness of the accident itself. And he was right.

The kind of public appearance that accident forced him to make was certainly as unpleasant an ordeal as anything he has ever gone through. In answer to a summons from the attorney of the three injured occupants of the other car, Bing trudged down one of the main streets in downtown Los Angeles, flanked by an impressive legal staff of his own, and presented himself for examination. The entrance to the building was alive with reporters, photographers and newsreel and television cameras.

From the look of him, you'd have thought he was the calmest man in town, but his confidants say he was terribly nervous. He held the pipe and wore the famous grin and his walk was unhurried. But he refused to comment for the newsmen and forced the photogs to get their pictures on the run.

In statements released by the suing lawyer, Bing was said to have answered questions about the accident candidly. He claimed the other driver was at fault, denied he himself was drunk or over-tired, and seemed perfectly willing to assist in the investigation. He refused, however, to answer questions about the party he had attended before the accident, except to state that he had been with Mona Freeman.

There'll be more to-do in court about that accident. The injured trio has sued for a million dollars. But that, too, is only money. The important thing is that Bing was shaken up. He sat slumped forward in the seat of the police car as he was driven home and thought maybe of the things they say a drowning man thinks about as the water closes in on his life. Not since the night Dixie Lee walked into the Cocoanut Grove has Bing looked so earnestly into the future. Not since then, has he wanted so little to be in the public eye.

Bing finds some comfort on the golf courses of the land. Here, he feels, he is in the company of men with a kindred interest. And even if it's only to see if he can whack a little white ball around a pasture in less whacks than somebody else, it's a competition. Maybe the only one left to him, the Big Winner.

There is a picture still playing around which stars Bing Crosby called "Little Boy Lost." It's possibly the best picture he ever made. It's the story of a small boy looking for a future, and a man looking for something he lost a long time before. It's not at all a parallel to Bing's life, but the problem of the little boy in the movie is the same as Bing's problem. He, too, is looking for a future.

He's looking—as he hasn't looked since the early days—for the man who was lost along the way.

THE END



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Every Sunday Afternoon

on Mutual Stations

SKIN SPECIALIST DEMONSTRATES HOW TO Rinse Away Your Blackheads

By CLAIRE HOFFMAN

A leading skin doctor today showed an audience of men, women and skin-troubled teen-agers how to clean oily skin and shrink their enlarged pores with a 10-minute home medical treatment he has perfected. Then to the amazement of young and old, he demonstrated how you may rinse away externally caused blackheads, and dry up whiteheads and adolescent pimply skin eruptions!

Before our very eyes the doctor selected a 36-year-old woman with typically oily skin. This woman had blackheads around her nose. Enlarged pores and whiteheads visible to the naked eye. To this woman's face, the doctor applied a cream. Within moments it firmed into a plastic-like mask. Next he sprinkled her face with water, and handed her an ordinary washcloth to rinse the cream from her skin. To her utter astonishment, clinging to the washcloth, were not only grimy black streaks of dirt . . . but several blackheads and pus formations which had marred her beauty for years.

As we stared at the washcloth in disbelief, the doctor's assistant turned to us and said: "You have just seen what looks like a miracle. Yet, what has just been done for this woman's skin, you can do at home just as easily. But to understand how this medical formula acts to help clear skin troubles you must first knock out of your head some silly notions most people have about their complexions."

The Truth About Cosmetics

Has it ever occurred to you that you lavish more care on your face than any other part of your body . . . yet isn't that where you find the most offensive looking pimples, blackheads, blemishes and enlarged pores? So what do you do about it?

Nine out of 10 women simply don't or won't understand that if they have oily skin, blackheads, pimples or enlarged pores, they may not only have a cosmetic problem . . . but a medical problem as well.

Now why is this so? Shocking as it seems, if nature gave you either a normal or oily skin, your face is always dirty! Why? Because 24 hours a day your face is always exposed to soot, smoke, factory dirt, car exhaust, coal dust, noxious fumes and other germ-laden dirt that pours into the air. It clings to the natural oils on your skin.

Your pores become choked and clogged. Your natural oils are stopped up and harden into blackheads or pimples. They try to push out, forcing your pores to open wider and wider. Once this condition starts (especially during adolescence, when glandular disturbances make your skin extra oily) the condition usually grows worse and worse as you grow older. And when this happens . . . isn't it obvious that it may become impossible to correct unless you start to change your complexion care immediately!

Do This for a Clearer Skin

If you want to rid your face of ugly blackheads, enlarged pores and externally caused skin eruptions, these are the three things you must do:

First, you must soften the hardened filth and oils that may have accumulated in your pore openings, not only for days but for months! Second, you must remove that filth (but don't squeeze it out. Squeezing only forces part of the pus deeper into your skin and spreads the infection!) And third, you must try to tighten your skin with shrinking and

antiseptic agents, not only for beauty, but to guard you against re-infection! And unless you are prepared to do all three things it's likely you will go on wasting your time and your money the rest of your life looking for "miracle cures!"

What Happens When You Apply This Doctor's 3-Way Formula

First, to prepare your skin for treatment, we are going to soften and loosen the buried filth cemented into your pores. The scientific pore cleanser which is part one of this famous skin doctor's treatment is unlike any other cleanser you have ever used in your life, regardless of how much you can afford to pay. And here is how you can prove it on your skin.

Apply the doctor's scientific pore cleanser. Tissue it off! Now, look at the tissue!

When you see the dirt and filth pouring out on that tissue . . . when you see the infectious filth and indescribable wastes that may have been causing your skin eruptions since adolescence . . . then and only then will you begin to understand why you need a drastic change in complexion care.

2) The second part of your doctor's treatment is a medical cream designed to get at those ugly blackheads, whiteheads and externally caused pimples which cause you so much misery.

Apply it to your face with your fingertips as you would any cream. A little thicker around the "danger area" . . . mainly around the nose, lips, eyes and cheeks.

The first 3 or 4 minutes you will feel a strong stimulation. This is the massaging action of the medical ingredients going to work on your skin. Your face will feel hot and cold. You will like it. Your face will feel refreshed. It is like a massage without irritation bringing fresh, purifying blood to your face to draw off the poisonous wastes in your skin.

After 3 or 4 minutes this hot and cold action goes away and a wonderful relaxation of all your tense, over-worked facial muscles sets in. Your pulse tends to slow down and you are so relaxed you feel a great tendency to fall asleep. In another moment, you will feel your skin getting tighter and tighter. What is happening is this. A wonderful medical absorbing agent doctors call ARGILLA is drying on your skin. It is turning the cream on your face into a firm, plastic-like mask. You get a pleasant drawing feeling, a relaxing feeling, there is a corrective action, there is an astringent action and an antiseptic action. You feel the ARGILLA drawing on the pus-heads. Everything it touches it draws into itself, including the hardened oils, the dirt, the waste matter, the fatty acids, whatever filth is buried in the pores, including some of the blackhead materials, perspiration and poisons given off by the skin.

After 10 minutes rinse the mask away. Hot or cold water makes no difference. It dissolves in a second. Your skin feels clean, refreshed, sparkling, smoother! Like velvet! But wait . . . you haven't finished your first treatment yet!

Now Apply Step 3 of Your Treatment . . . the Astringent

This is not merely a perfumed alcohol that tickles your skin for a few seconds. It's medicated. It penetrates into your pore openings. Kills bacteria lurking there. And even more important, leaves an invisible

germ-destroying film on your skin that kills germs for hours. You cannot feel it, you cannot see it, but it is there to help guard you against re-infection!

Now Look Into the Skin Analysis Magnifying Mirror We Send With Your Treatment!

Some of your blackheads should be gone with very first treatment! Look for softened pimples and whiteheads that may break or be drawn out in your next treatment or two. Look at the corners of your eyes, the corners of the nose, around your mouth, your cheekbones! See how your enlarged pores have tightened! Your skin will feel alive! And you will be amazed to see minor wrinkles gone . . . and this fresh, buoyant, youthful effect will last for hours.

Is This for "Normal" Skin, Too?

Certainly. Simply because this is a doctor's formula doesn't mean that you have to have a "sick skin" to use it. You may be a woman past 30 who has never had a really serious skin problem, but who finds herself annoyed by occasional blackheads, whiteheads, enlarged pores or periodic skin eruptions. You may be a woman who suspects that your skin is not as beautiful and as fresh-looking as it could be . . . but your cosmetic creams can't give it to you. In that case . . . we think you'll be thrilled by the sheer, smooth, silken beauty that one or two treatments can give you.

On the other hand . . . if you have an adolescent, broken-out skin, if you are a man who is troubled by blemishes or a "sandpaper skin" and you are sensible enough not to be ashamed to use a so-called "woman's treatment" in the privacy of your own home . . . or if you are a woman who has abused her complexion with improper and inadequate cosmetic preparations . . . then this is vital.

We promise you dramatic improvement with your first 10 minute home treatment. Your magnifying mirror will show it to you, and we promise you further rapid improvement for the next 14 days. After 14 days, you will discover whether you have to keep using all or part of the treatment every day, once a week, or once a month, depending on how fast your complexion begins to clear.

Try This Skin Treatment in Your Own Home Without Risking a Penny!

The name of this 3-way doctor's formula is the Queen Helene Skin Treatment. It is named in honor of the nurse who worked at the doctor's side for 15 years while this formula was being developed. Your Queen Helene 3-way formula, enough for 42 home treatments, includes your



ABOVE, LEFT: a typical example resulting from improper skin care. ABOVE, RIGHT: 10 minutes with a skin specialist's home medical facial described in this article may pave the way to a remarkably clearer skin.

scientific cleansing cream, your medicated mask cream and your medicated pore astringent. The cost is \$3.98 . . . less than 10c a treatment. Yes, less than 10c for a skin specialist's 3-way skin and beauty treatment.

With your order, you also get a professional skin analysis, enlargement mirror, at no extra charge. Follow your daily progress in your mirror and after each treatment. If your Queen Helene treatment does not do for your skin everything we have led you to believe it will do, if you don't see dramatic improvement after just one 10-minute treatment, if you don't see a faster improvement each day for the next 14 days, return the unused portion. We'll thank you for trying it, and refund your full purchase price. But keep the enlargement mirror as our gift to you.

But act today! The longer you wait the worse your skin is bound to get. And like any other condition, the worse it gets, the longer it takes to get well. So right now, while you're determined to help yourself, send coupon today!

Para Laboratories Sales Corp.,
Dept. H-322
141 Fifth Ave., N. Y. 10, N. Y.

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1. SCIENTIFIC CLEANSER.
2. MEDICATED MASK CREAM.
3. ASTRINGENT.

Plus my free skin analysis enlargement mirror.

I will pay postman low introductory price plus federal tax and postage. If I don't see dramatic improvement in my skin after just one 10-minute treatment—if Queen Helene doesn't do for my skin everything you have led me to believe it will do, I will return unused portion for my money back. But the enlargement mirror is mine to keep anyway.

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All at once the oil glands begin to *overwork*. The skin turns lazy—can't throw off its daily pile-up of dead cells. Soon these flakes build a layer over the pore openings. Then "pores" enlarge, blackheads begin to show.

NOW—if you are tormented by oily skin, large pores, flakiness, blackheads—you will find real help in Pond's special *greaseless* corrective! Hundreds of girls with "Young Skin" problems said they saw a *real* improvement in less than 2 weeks!

Now—
special corrective for
oiliness, blackheads,
flaky
skin



Cover face deeply, except eyes, with snowy-white Pond's Vanishing Cream. Leave the Cream on a full minute. Its "keratolytic" action loosens, dissolves off that "choking" layer of dead skin cells. Frees the skin gland openings to function normally.

After 60 seconds—rinse off with cold water. Now—greasiness is gone, your skin has a brighter, clearer freshness! Start your "Young Skin" treatments now. See results right away!

"Young Skin" doesn't like heavy make-up!

A touch of *greaseless* Pond's Vanishing Cream makes a *fresher* powder base!

Becoming a Father's No Joke

(Continued from page 46)

to his chair. "I'm not nervous," he kept assuring no one in particular. No one had even asked.

In a little while, we left the hospital briefly—but only because Virginia's doctor had suggested it. He and Mike held a lengthy conversation in the corridor, isolated words like "change" and "test" being audible, which ended in the physician's urging, "Go on out and get a bite to eat, Mike. You aren't going to be able to see her for an hour or so."

The O'Shea walked over briskly. "Let's go have lunch," he said. "Man, I'm starved! And who wants to hang around this joint all day?"

But his mind never left that joint and the girl who had to stay behind. "First time I ever saw my old lady, I asked her to marry me," he said as soon as we had ordered food. "No kidding. It was over at Goldwyn's studio, where she was doing a bit in one of my pictures." He hesitated, considering that word "bit" with a wry grin. "Well, I guess that's the only thing you can call it. Goldwyn brought her out here to do 'Up in Arms' with Danny Kaye, somebody else got the part, and there she was, doing a bit in 'Jack London' with me.

"I'd been working with nothin' but these bearded, dirty guys, and when I saw her standing on the set all by herself, it was like a breath of spring. So I walked over and said, 'You're the most beautiful thing I've seen around here in many a moon. Why don't we get married?'"

"And she said?" I prompted.

"She said, 'You talk like an idiot.' Well, I am an idiot and I told her so, but I said 'Let's get married, anyhow.' And we did—five years later. I wanted to be sure she knew what she was getting, give her a chance to back out if she wanted to." He was clock-watching as he talked.

When we got back to St. John's, Virginia was asking for her husband, and Mike went into her for what seemed an eternity. He came out looking preoccupied, working at his knuckles as he has a nervous habit of doing. He told me agitatedly that the baby was in a particularly difficult breech position which, unless it corrected itself within an hour or two, would make a normal delivery next to impossible. Mike himself had known this for some time, but he hadn't told Virginia—nor, any member of the household—for fear it would slip out. "No need for her to worry," he said. "At least I can do that part of it."

He did plenty of worrying in the next six long hours. Time and again I watched him straighten his tie, smooth his hair, and throw his shoulders back to walk jauntily into that room where Virginia lay waging the most primitive battle of all. She wanted him there. Time and again he came out, his face mirroring the helplessness he felt, his body slumping with fatigue. No change to report. Nothing.

If he had been just any expectant father, waiting in blissful ignorance of what went on, it would have been bad enough. But he was being as much a part of this birth as a man can be. Moreover, he was a famous actor whose famous wife was having a baby, and everyone in the maternity waiting room wanted to elaborate on the bond they shared with him. They called him by name, spoke of Virginia intimately, compared the progress of their respective offspring, and made lame jokes.

Inexplicably, there was a bumper crop of babies born that November 12. Perhaps all of those laboring women were like the wife of the apologetic little man we heard talking to his physician. "I told her it wasn't due till tomorrow, Doc," he said desperately, "But she said she didn't care

when it was due—she wasn't going to have any baby of hers on Friday the 13th!"

Mike didn't even smile when he heard that. There didn't seem to be a smile left in him. His nerves were wearing pretty thin. After the first three hours had elapsed, he didn't want anyone asking how Virginia was doing. And as the hours continued to drag by, he stopped coming back to the waiting room when he left Virginia. Once I saw him standing back in a little alcove in the corridor, out of the sight of people, once sitting in a hall where there was no traffic. He'd have gone anywhere to be alone; the O'Shea was spooky as the sixth hour of his wife's travail came near.

Finally, around 7:00, he disappeared entirely. A nurse said, "They're taking her up now, and Doctor sent Mr. O'Shea down to her private room to wait for word."

To wait. . . . It was quiet in the hospital now. The gray sky of the day had blackened with the weight of the night, the people at whose faces we had stared all day were gone—to pray, to rejoice, to eat—and nothing was to be heard except the whisper, whisper, whisper of rubber-tired wheels, of rubber-soled shoes, of starched uniforms passing in the corridor.

Seven-thirty—and Mike O'Shea came down that long, long corridor. His gait was almost shambling and his face was expressionless, but his eyes were strangely bright and feverish. I stood up, started toward him and stopped; after all, a man doesn't want people indiscriminately sharing in his anxiety and suffering.

A century or two passed while he stood there—and then you never saw a sweeter Irish smile. "It's a girl. Born at 7:21. The doctor says I can see Virginia in a few minutes; she's in good shape. You didn't see my kid, did you? She passed right by here on her way to the nursery, and you didn't even see her!"

We walked together down the hall to the nursery and stood before the glass door. Inside, a nurse was doing brisk things with a tape measure and a scale and a morsel of animation whose little pink hands and feet waved in the air. Then she turned the little pink bundle toward the window and uncovered a tiny foot so that we could read the anklet which said "O'Shea." Then she reversed the bundle to reveal the tape on which was written, "11/12/53. O'Shea. Girl. 7 lbs., 3 oz. Length 21 in." She unfolded the incredibly fragile and beautifully shaped hands. Smiling, she stretched out a single vivid red curl. And finally, she upended Miss Mary Catherine O'Shea to show her father that she was indeed a girl.

Even after she had been placed in her bed, Mike watched his daughter in silence for a full minute or so. Then he turned away, saying roughly, "Ah, I'll belt her on the head! I'm goin' to see my old lady."

A long, long time later we stood on the steps of the hospital. Mike O'Shea's hands were characteristically deep in his pockets, his head was back as he looked at the stars and sniffed the cool night air. "She's in great shape," he was saying. "Tickled to death about the baby bein' a girl. She's going to hit the hay for awhile now."

Suddenly he laughed and shook his head. "My old lady. . . . When we came back after lunch and I went in to see her, she asked me where we'd eaten. I told her. Then she asked what I had for lunch. I knew she just wanted to get her mind off things, so I told her I had steak and salad and spinach and pie.

"Four hours later I'm in there for the tenth time and she's really having it rough. Know what she said to me? 'What kind of pie?' My old lady!"

THE END

Lonesome on Top of the World

(Continued from page 55)

television rehearsal. Far from the shouts, the careening cameras, the chorines, the puppets, the trained seal. Too far, almost, to get through to him. . . .

"I'm tired," he said. "Beat—real beat—" He'd just returned from three weeks at the Sands Hotel in Las Vegas. He was preparing for his next picture, "Pink Tights," at Twentieth. "I'm doing three radio shows a week for NBC. I've been recording for the last two nights until 2:00 A.M., cutting an album for Capitol. Then down here all day," he said wearily.

He came alive for the camera. "Sing it, Man," he said. He made like a comedian—and he was good. He danced. But out of the camera range, the smile stopped.

If Jimmy Durante hadn't been an old and dear friend, Frank Sinatra, you knew, wouldn't have been here. Not tonight. Nor would he have been singing into a dark vacuum—"You vowed your love, from here to Eternity . . ."

This was not the way either Frank Sinatra or Ava Gardner had planned to spend their second wedding anniversary.

Two years ago this night, in a Colonial house on a quiet side street in Philadelphia, they were married. "Well," Frank said happily then, "we finally made it." And they thought they had.

A year ago tonight, they'd landed in Nairobi, Africa, just in time to celebrate their first wedding anniversary. Frank had accompanied Ava on location for "Mogambo," wanting to spend as much time as he could with her before filling a nightclub engagement in Montreal. They'd planed into Nairobi just in time to toast their anniversary. And Ava had arranged a surprise party in advance. She gave Frank a platinum cigarette lighter. He gave her a dome-shaped diamond ring. And in this strange land, thousands of miles away from the home they meant to have some day, a radiant Ava, in a white strapless evening gown, asked the orchestra to play "The Anniversary Waltz."

"I'm going back to New York," Frank was saying now in the broadcasting studio. "I'm going to leave right after the show." For how long? "Oh—for awhile," he said tiredly. "I just want to get away."

And Ava, at that time, was telling friends she had no immediate plans for a divorce. In fact she had no plans, period. She thought maybe she would take a motor trip. Drive to San Francisco. Just to get away. Then go aboard—probably to Rome—to make another picture.

Again, they were going in opposite directions. But this time by their own will. As though lengthening the distance between them would help them get away from their own memories.

To two such warm, magnetic people who've lived and loved so vividly, the statement which had officially dissolved them a few days before their second wedding anniversary must have read like a cold script. Real cold. Ava and Frank had "exhausted every effort to reconcile their differences," it said. They could "find no mutual basis on which to continue their marriage." They both "expressed regret, respect, etc., etc., etc."

Pressed for reasons, Ava said to a friend wearily, "It's just too long and complicated to tell." A solemn Frank said, "I guess it's so, if that's what she says. It's very sad. Very tragic."

Frank has often admitted, "I've got a fine old Italian temper." And Ava has said, "When I lose my temper, you can't find it any place." According to rumor, Ava



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called Frank in Las Vegas and said, "This is it. I'm going through with it." And Frank, wondering angrily why she went ahead and talked to an attorney when she had insisted, "I'm not going to do anything until I have my talk with Frankie," sailed right through Hollywood for Palm Springs.

To those who view the whole adventure of living less spiritedly than Frank and Ava do, their problems have been fairly difficult to follow. As Ava once put it, "Frankie and I are both high-strung people. We explode fast, maybe faster than most married couples. But they all have hassles." One big difference is that every hassle the Sinatras ever had has made headlines.

Hollywood would have to dig really deep to dream up a story with all the conflicts and triumphs of this couple, who together thought they'd "finally made it," and who, in their own way, feverishly tried. And Hollywood couldn't possibly have cast it better:

Ava, the beauty from Smithfield, North Carolina, one of five children whose widowed mother ran a boarding house, and who rose from obscurity and poverty to a \$3,000 a week salary in Hollywood.

Frank, the Hoboken kid who was first a twenty-five-dollar-a-week crooner in a small Jersey roadhouse, then a band singer, and finally, explosively, the musical phenomenon of the century. Who arrived in Hollywood ten years ago, a thin young fellow with tousled, dark curly hair, hollowed cheeks, startling blue eyes and a warm animated smile. Who wore a tan gabardine suit and a red, polka dot tie, and stood in the doorway of the train in Pasadena looking out at a solid sweater front of 2,000 frenzied females, and who whispered a surprised "Gosh!" as fifteen policemen shepherded him to safety.

That night, tired but happy, Frankie said, "Well, boys—I finally made it."

And he and Ava happily repeated that same phrase on their wedding day.

They finally made it—the story of their lives—almost. Today, with Ava's acclaimed performance in "Mogambo," and Frank touted as a possible Academy Award winner for his straight dramatic role in "From Here to Eternity," they're both at the peak of their careers.

Not that Frank himself expects an award for "Eternity." As he was saying now, "Oh, no, I'm not looking for any Oscar," shaking his head. Sure it would be great if it happened. But he certainly didn't think one would be forthcoming.

"Actually," he said, "I haven't looked at it close enough to really take it apart. I saw it in a New York movie theatre with Monty Clift, but I was so busy watching so many different things."

Frank had had one frustrated glimpse of "Eternity" before that. He tried to see it with Ava in a small projection room in London. "But the sound track was all off. You couldn't tell anything about it."

Ava, however, told everybody about it. On the set of "Knights of the Round Table" the next day, she raved about Frank's performance.

Friends of both believe they're still in love with each other. And that Frank's entry into a New York hospital for "observation" shortly after their parting was definitely brought on by his grief. Many feel that they might actually even go back together. But that they're just not temperamentally suited to be married. The blame is laid on jealousy and constant clashing temperaments. Too many arguments "over little things." As Ava told a friend, "We have some little argument that doesn't matter, but it keeps on building—and then WHAM—it does!"

Friends also point out that their difficulties have been magnified by the print-

ed word, the mis-printed, and by the fact that they've had to do so much living via international telephone lines. And all the conflicting accounts of the "why" behind their actions hasn't helped either.

As for the rumor that a third party—feminine—was involved in the break-up, when Ava was asked point blank, she said, "Not that I know of." The actress in question has laughed the rumors away.

It's hard to believe that another woman could have been involved when you consider Frank's anguish during his enforced separations from Ava. He kept the local Western Union boys goggle-eyed wiring poetic cables to Ava throughout the making of "Eternity." And he could never stop talking about how much he missed her. How crazy he was to get back to London to her. "Funny," he once said, "but I couldn't convince anybody this was the real thing. When we were married, nobody would believe me." Maggio was so lonely to see Ava Gardner, he was about to blow his top—before Fatso killed him off and he could get back to her.

When he wasn't cabling her, he was phoning her. Every evening when the company got in from location and started down to dinner, he'd say, regular as clockwork, "I'll catch up with you later—after I talk to my old lady." One very meaningful incident took place in Honolulu that never appeared in the papers. As much as Frank wanted Maggio, as hard as he worked, as much as this performance could mean for him, he was, at one point, about ready to blow up the whole works. He thought he'd lost a ring Ava had given him. He was pretty sure it was in the pocket of some trousers which were going to be picked up by the cleaners. The company was on location some distance from the hotel. Frank asked for a company car so he could go back and have a look before the cleaners came. An assistant on the picture refused. They might need him; they might get to his next scene. Harsh words ensued. Frank took the car anyway, rushed back to the hotel, and rescued the ring.

When his last scene was finished, he Clipped back to Hollywood ahead of the



Today, Frank Sinatra stands alone—and knows that success is not enough

company. He couldn't wait to get on over to London and see his "old lady" again.

Foremost in the minds of Ava's close friends now are what the failure of her third marriage could do to her. They recall she once said, "If this one fails, I'm through." They know her as a girl who didn't particularly want to be a movie star—and still doesn't—and who's happiest in blue jeans and flat heels and no make-up, dreaming out loud about her husband, the home they would have, and the child she longs for. "We figure on two years, before we can settle down," she said, when she left for Africa on location."

Her friends are now recalling her great feeling of insecurity, her fear of failure, her candid admission that her greatest tragedy had been her unsuccessful marriages. "I felt these failures were a reflection of my immaturity," she said.

Just how important is the conflicting-career problem in her rift with Frankie, her friends wonder. They point out that she was eager for him to get the role in "Eternity," and she urged him to stay in there and pitch for it. Not long before their separation, Ava said, "The rumors about Frank and me surely do get in my hair. What do people expect when I'm a long time away from Hollywood? He couldn't be with me all the time. He has his own career."

Frank's friends are quick to point out that his career suffered greatly only in the past two years, when he was trying to accommodate it to Ava's and following wherever hers led. He made two trips to Africa to be with her, each time staying as long as he could, until he had to rush back, once for club dates, once to test for his role in "Eternity."

His friends remind you, too, that Frank can use the money from his zooming career. Although he's paid off \$70,000 of the \$160,000 he originally owed the Government in back income taxes, there's still \$90,000 to pay. But even with that debt hanging over his head, he saved up \$54,000 from three months' singing engagements, so he could buy two per cent of the Sands Hotel in Las Vegas, to insure security for his family.

Frank's deeply concerned about the future of his three children, Nancy, Frank, Jr. and Tina, ambitious to see all of them through college. "I never did get there myself," he's said in the past. "I didn't get the chance. But they will."

He talked about his career—his role in "Pink Tights," his urge to do a movie made from Irwin Shaw's "Young Lions"—but he couldn't put much sparkle in it. As we left the rehearsal, the group of songwriters and song-pluggers and sidekicks that usually surround him were missing. He didn't want to be part of a crowd tonight. Not if he could help it. With him was only Hank Sanicola, his good friend of eighteen years' standing who used to give the teen-aged Frankie free copies of music when he hung around the publishing house where Hank worked, helped him pick his tunes, pitched for band jobs for him. And tonight—another milestone, Frank's second wedding anniversary, Hank was there.

We walked along Vine Street, just a block from the old theatre where ten years ago a gay "Voice" wearing a red polka dot tie, made them swoon with those long low trombone sliding notes.

Today, ten years later, he was on top again. And finding his success empty.

"It will turn out all right, Frank."

"I suppose so," he said slowly, not putting his money either way.

But Frank Sinatra and Ava Gardner are as heart-strong as they are head-strong. And when two people can make each other this mutually miserable... the song may not be ended for them.

THE END

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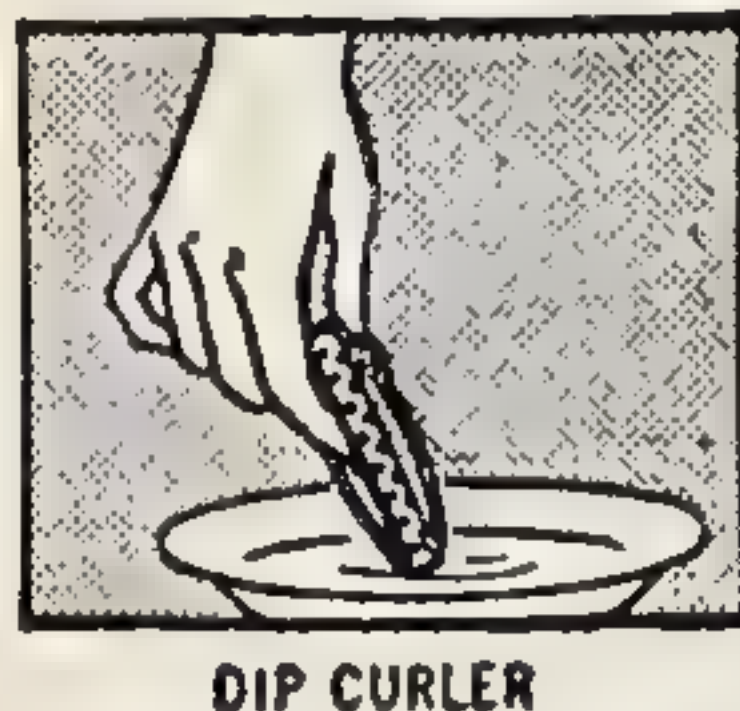
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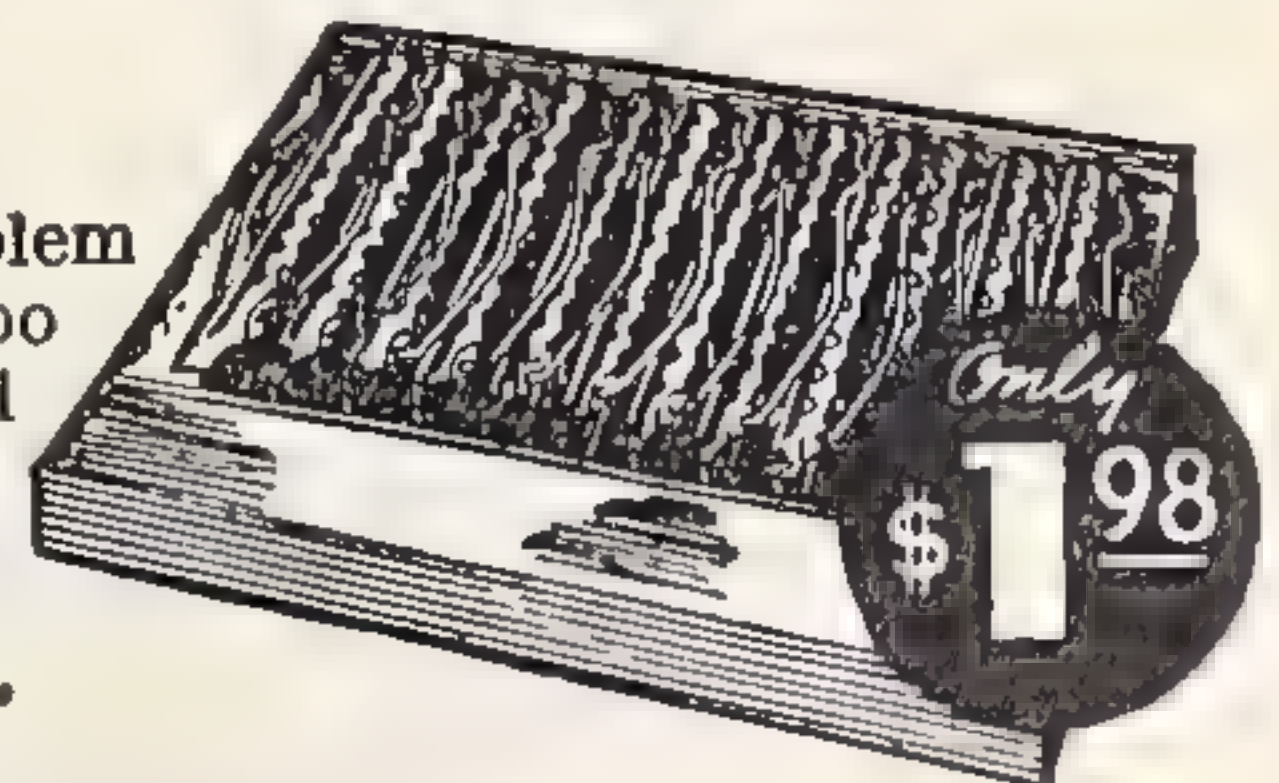
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GREYHOUND

Granger

(Continued from page 55)

He doesn't believe in fortune tellers—"but if they tell me anything, it stays with me in spite of myself." He has a passion for driving fast cars, but he'd as soon tinker with an engine as try to dismantle an atom bomb—and he's equally vague about the way both contraptions are put together: "If I get into the car and press the starter and it actually works, I'm amazed and delighted."

He never whistles. He has no singing voice. But if the Grangers' car whizzed past you on the road, you'd be likely to hear them close-harmonizing "On Top of Old Smoky." Granger occasionally wears glasses for reading. He's not very comfortable or happy when he has to wear white tie and tails. He changes his brand of hair tonic every week. He needs it? His hair is thick and brown, graying at the temples.

He's a rebel at heart, ready to put up a fight if anybody threatens to fence him in. He's a worrier. He's a pretty sorry correspondent, admits that he usually puts off answering letters: "I keep hoping that if I don't answer them they'll somehow answer themselves. And when it comes to writing to my children, I get awfully depressed to realize suddenly that they're so far away."

He's a first-rate horseman and a crack shot with a rifle. He dances a mean rhumba and tango. He wishes he could play the piano. He plays and enjoys all kinds of card games, but is "not 'specially lucky" at gambling: "Lord knows, I've lost enough!" He's very fond of Gorgonzola, hot dogs, Camembert and a British dish called "bubble-and-squeak," made out of cold potatoes, cabbage and bacon fat. (Sounds revolting—until you've heard Granger give the recipe, with positively poetic enthusiasm.) He's a good cook.

He has a hair-trigger temper. When a career problem comes up, he makes his own decision, but he'll take advice on financial affairs, because he doesn't think he's much of a businessman. He despises double talk and people who fawn on him. He never forgets a name, but his memory for faces is "appalling." If he felt like taking a stroll and he could be miraculously transported to any place in the world, he'd choose either Bond Street in London or the Champs Élysées in Paris.

He thinks the Houses of Parliament—"as seen from the far bank of the Thames"—are the most beautiful of buildings.

He doesn't care for chocolate malts or jazz. As a youngster, he loved to play cowboys and Indians; he still enjoys a good Western movie. Ernest Hemingway, Irwin Shaw and James "From Here to Eternity" Jones are the American writers he admires most; he has read some of Hemingway's books six times. He likes coloratura sopranos, bullfights and lively prizefights. Modern wrestling bores him; so do most superstitions. He's a rabid baseball fan; won't miss a World Series if he can help it. Opera's okay by him—unless it's by Wagner. He hates surrealism in any form; among painters, he prefers the early Picasso and the French Impressionists. He's mad for kippers—"so much so that they smell up the whole house."

He has called Jean "Baby" ever since he first met her; she calls him Jimmy, as his close friends also do, because his real name's James Stewart; her honeymoon pet name for him was "Chubby-Chops"; his sister calls him "Jimbo." Everywhere he's gone in the United States, he's been most deeply impressed by the hail-fellow-well-met relationship between people in all walks of life—"the warm, easy informality. No inferiority complex, no matter how lowly the station. I like it tremendously."

He sleeps in the raw. He'll eat onions only if they're cooked. He drinks a lot of milk, but doesn't like beer. He prefers country to city life. His childhood idol was the silent-screen star Wallace Reid. He doesn't like barbecue sauces or prepared seasonings: "It's a crime to tamper with the flavor of a good steak." He orders his steaks medium-rare. He has to watch his diet.

He's outspoken, generous to a fault and well-equipped with the gift of gab. When a group of new portraits was recently submitted for his approval, he studied all the lavish retouching that, according to studio custom, had been done on the Granger face. Then he exploded: "What are you trying to do? Make me look like a twenty-one-year-old juvenile? It took me forty years of living to look like this! And I don't want to hide a single year!"

THE END



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(Continued from page 61)

want publicity. You want to become a screen personality. And as you do, publicity builds into a monster you can't live with. Not *really* live. Suppose your hobby is ice skating and you're pretty good at it. You find yourself skating all over the place. Then you decide to paint. If you mention it, you'll find yourself painting all over the place before you've even discovered whether you can or not. Your freedom to experiment is gone. So is your personal freedom.

"I feel an obligation to the public that is two-fold—to make good pictures and to lead the best possible life. Outside of that, what else can there be? You can't take the public into your home; there isn't room. If you open that front door and let the world in, if you open your heart and let the world in—how do you maintain an intimate relationship with your husband, with your children? It's as simple as this—would the public rather live in my house or see me on the screen?"

None of this is temperament. Jane has none. She has spirit, verve, originality, imagination. But no temperament. "That," she says, "is a sign of insecurity, a chain around your neck. There's no room for it in the world, far less in our business." And Jane's approach to her business is strictly business-like. She wants no phony adulation from the people she works with. Essentially, the people who surround her would have been her friends without benefit of payroll. As it is, *she's one of the few who listens to the people she pays*: her agents, her publicity representatives, etc.

While many successful people expect only agreement from their advisors, Jane wants advice. It's her willingness to take it that has kept her business life from ever getting into a rut. From a sexy leotard in "Let's Do It Again" to the pathos of "So Big" to the first big love story she's ever done, "Magnificent Obsession," her pictures show an exciting variety of mood. Her personal life is never in a rut either, but that's a personal matter. That's her ability to run a ten-ring circus. She's no Johnny-one-note.

"As you go along," Jane says, "you gradually learn how you can live the most happily. Once you learn, don't ever let anyone talk you out of it. If you need opinions, ask; but develop the ability to form them for yourself. This is a slow development. In your early years, you're just existing, sort of an amateur. Then you begin to assimilate experience, the good and the bad, everything that happens to you. I know it sounds like a cliché, but you have to learn to live alone before you're able to share living with others. You have to get acquainted with yourself.

"I won't say that I'm completely acquainted with me, even now, but I've learned to enjoy doing things myself. I'm not restless alone, and how lucky, for when Freddie comes home with a score to write, I'm not lost or upset or idle. I'm busy painting a picture or straightening bureau drawers. It's enough to know that he's in the house, and we're together."

Rebel Jane, single for five years, constantly rumored about to marry this one or that one, could easily have moved with the momentum of friends and fans who wanted to see her "happy." But she didn't. She realized suddenly that this wasn't her own idea at all, that her life was settled into its own groove and it was okay as it was. And then she met Freddie Karger.

Well, that isn't quite accurate. They'd met casually years ago. "I'd seen him around for years and it was always the 'Terribly glad to see you old bean' sort of

"Don't Fool With Pimples"

by

MARCELLA HOLMES

(Former Beauty Editor of "Glamour" Magazine)



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thing." They didn't really know each other. What Jane knew was Freddie's music; and when she went to Columbia to make "Let's Do It Again," she asked for Fred as music arranger on the picture. It was no personality matter; she knew what a fine arranger and choreographer he was.

They worked together closely, day after day for weeks under tremendous pressure. This was Jane's busy season of the year. There were benefits to play, in addition to work on the picture, and Fred played for her benefit rehearsals. One day, Jane asked him if he'd "condescend" to accompany her at a benefit. He was delighted. From then on, there were many after-hours shows, and dinner together and time to talk. In nothing flat, they were in love and Jane was thinking of exactly what she'd planned never to think of again—marriage.

"And I'm not going to tell you anything about that," laughs Jane. Suffice it to say that high-strung Jane found peace in this even-tempered musician. It was a pleasure to work with him. On a set, where pressure was tense, there were no blow-ups with him. There've been few in their personal relationship. "He doesn't test my temper." She won't analyze him, but this much she will say: "He's a serious man with tenderness and a great sense of humor, a composite of everything."

When it came to marriage, Jane had to stop and realign her values. But it didn't take her long. Certainly they've had adjustments to make. What married couple doesn't? For a while last winter, there was some fairly serious friction—serious enough for the crepehangers to say in ghoulish glee that the Kargers were separating. But Jane and Fred weathered that. They're both adults who've been married before, who know what they want out of life, and who know how to compromise.

In the past, says Jane, her house was just a place where she and the children "hung our hats. We were always streaking off somewhere." Her marriage to Fred has changed all that. The white house is a home now, and bursting with activity. In the new organization of the household, Fred's definitely the Captain. Jane's the Lieutenant. "And I'm the Major," pipes up Mike; to which his mother quips, "You're lucky to be even a buck private."

There is no question, Jane says, that the children respect decisions which they've helped make. The most recent decision is typical of a rebel household. Where most well-to-do parents send their children to private schools, last fall the Kargers started theirs in public schools.

"In the first place, we want them to live at home," says Jane. "In the second place, we want them to know how the rest of the world lives." Informal meals, with everyone cooking, are the order of the day. Fred invents drinks and supervises seasonings. The youngsters serve and keep the ping-pong table busy. Jane's province is the barbecue. "Outside of the barbecue, the only things I can cook are creamed chicken, macaroni and cheese and salad; but at the barbecue, I'm set." Jane loves a

kitchen full of friends all busy cooking. And who are her friends? Not the "right" people. The usual social whirl, she skips. Most of her friends are people she's known well for twenty years; there's no tension, no pressure, just the fun of being together.

As for business, in a profession where broken contracts are the order of the day, where stars are frequently involved in hectic disputes with their studios, Jane has been at Warners for eighteen years. Until eight years ago, she says, she was no money-drawer and there were no problems. When she became an important star, she and Jack Warner sat down together and talked for six hours. They discussed what road to take. It was not a question of whether Jane would do comedy or drama; it was a matter of general principles. "We have a mutual respect. If one of us says 'It's raining,' the other doesn't bother looking out the window to see." The minute there is the slightest possibility of disagreement on a prospective picture, Jane allows no chance for an argument. She simply asks to be taken off payroll.

Right now, she's on loan-out to Universal International for "Magnificent Obsession." And though a star of Jane's stature can throw a good deal of weight around as to what director she wants to work with, and what leading man, Jane is working happily with two people completely new to her, Director Douglas Sirk and the leading man, Rock Hudson. In a profession where feuds between actresses and actors are a legend, Jane can't rave enough about Rock. She'll stake everything that this young man is going to be a big star. "Before I met Rock, we ran 'The Lawless Breed' so I could see him. And hard-bitten actress that I am, I sat there with tears in my eyes. For this kid has a strength and virility reminiscent of Gable, and he has an acting ability all his own."

See Jane at the premiere of one of these pictures of hers, and she is as glamorous as any star in the business. Her clothes are exquisite; but those are her "work" clothes. But when the search lights aren't focused on her, Jane's clothes are the kind she'd wear if she were a trim secretary.

She has no jewelry except her wedding band, a string of pearls and her watch. She did once have a fabulous collection of jewels. She didn't wear many of them often, but there they were. Then, about a year ago, her home was robbed and all the jewels that she was saving for Maureen and for Mike's bride some day were gone. And her furs. "I've never replaced them. I'm far more relaxed without them."

Practical isn't the word for Jane, but realistic is. She's realistic about her career, about her time, her money and her family. Her likes are violent. She likes to live... to love... to make movies... to paint... to make her family happy. Her dislikes are violent too. But there's only one of 'em, a dislike for anything that interferes with those basic likes. She's worked hard for her happiness. Let anything move in on the freedom that underlies that happiness—and watch her rebel!

THE END

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Honeymoon With Baby

(Continued from page 57)

do it. At the moment, we were both free."

Negotiations to make "Beau Brummell" were completed after the Wildings arrived in London. And so the dotting grandparents got a bigger treat than they had counted on. They were on hand for baby Michael's first Christmas. "The most wonderful Christmas in years," says Mrs. Wilding.

On his first trip across the Atlantic, Michael, Junior behaved like a perfect little English gentleman until about an hour before the aircraft touched down at London airport. Then he set up a howl that could be heard all the way back to New York. "I felt sorry for the other passengers on the 'plane," his father reports shamefacedly. "Michael is usually very good, but when he gets tired you can't stop him crying." Later, in his mother's arms and facing a battery of cameramen, young Michael's disgruntled cries shook the customs hall.

Then up rushed Yvonne Lang, a pretty young nurse, took the baby and soothed him in a minute. "It's the professional touch," says Liz. "How, is a mystery to me, but she can always quiet him." Young Michael now adores Miss Lang, who was hired by the studio to care for him while Liz is working. "She is simply wonderful with him," Liz says. Miss Lang returns the compliment by declaring that Michael is "a model baby in every respect."

But her enthusiasm is only a pallid copy of his grandmother's. "He's the sweetest baby in the whole world," Mrs. Wilding declares categorically. "He's friendly and good-tempered and he's got eyes just like his mother's. He's *very* intelligent, too."

For the first few weeks after their arrival in London, the Wildings lived in a sub-let furnished apartment near the U. S. Embassy, on Grosvenor Square, later moving to the nearby Dorchester Hotel. Liz prepared the baby's formula and cooked.

It was in September, after giving Mike, Junior a chance to get acquainted with his grandparents, that the Wildings left the baby in London and set off on what they thought of as their "real" honeymoon.

"When we were married," says Liz, "we had exactly eight days of skiing in the French Alps. That was all! Then Michael returned to London for a film and I flew back to Hollywood for 'The Girl Who Had Everything.' Without Michael, I didn't feel much like the girl in the title."

And without little Mike, as it turned out on *this* trip, she felt even less so. Her loneliness added no extra joy to her reaction to her first bull fight.

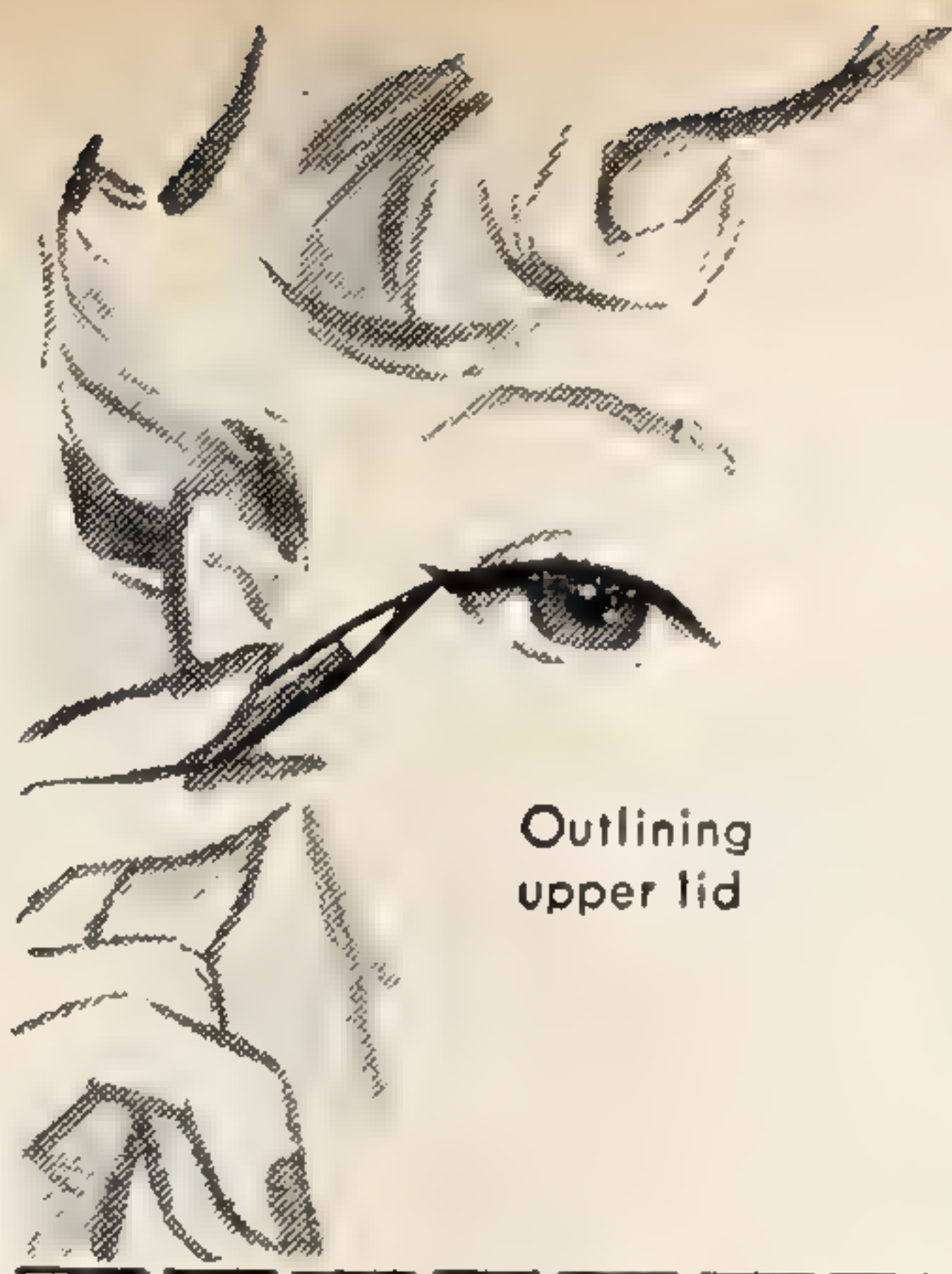
"After three minutes I fled," admits Elizabeth. "We had just arrived in Madrid, and Michael was anxious to see his first fight. He didn't want me to go, but I insisted. I was so excited about Spain, I wanted to see everything possible. As soon as we sat down, the Matador came to our box, bowed, and threw his cape over the railing. I was pleased and flattered. But a few minutes after the fight started, I fled!"

Liz both looked and felt fine until they reached Copenhagen. "That's when I really came down with the flu," she says, "and the newspapers made such a to-do about me having a nervous breakdown."

"Nervous breakdown! Nonsense! I'm too happy to be having a nervous breakdown. Of course I was tired after 'Rhapsody,' and then the excitement of traveling, change of climate, and whoops—I caught a cold."

"When the doctor told her to rest," Wilding added, "we decided it was a shame to be away from the baby so long. So we sent for him."

After the prescribed rest of a couple of weeks, the Wildings returned to England for four furious days of fitting and make-



Outlining upper lid



Accenting eyebrows

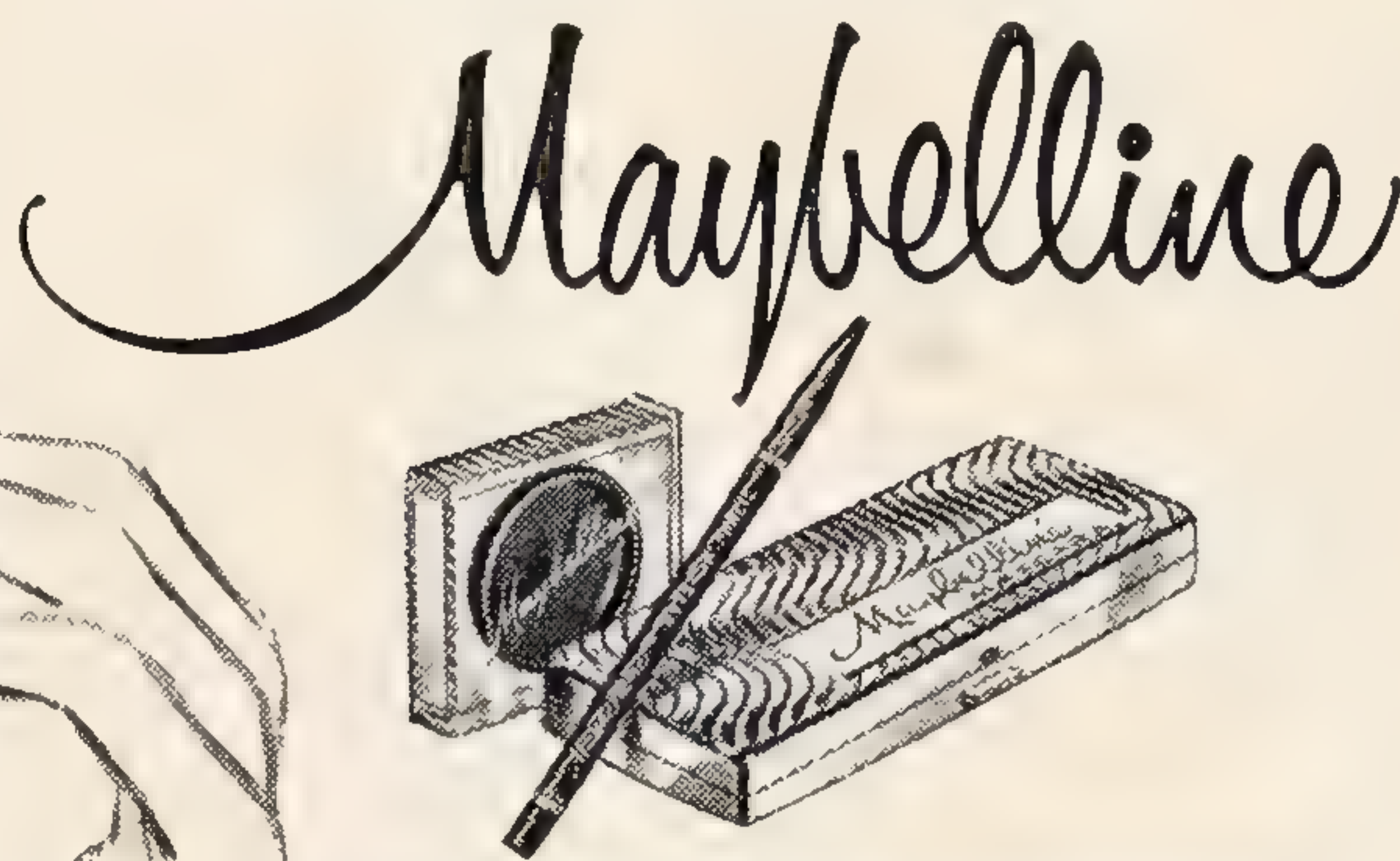


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What a well-dressed baby should wear has Liz in heaven, Mike in a budget daze

up tests and for one very important event. On the afternoon of October 13, baby Mike was christened in Grosvenor Chapel, Mayfair, the favorite church of American Troops in Britain during the war.

Grandfather Henry Wilding was delighted with the act put on by his grandson. "In the middle of the ceremony," he chuckles, "Mike reached up and grabbed the clergyman's spectacles." The dignified cleric managed to retrieve them and continue the service. But Michael, Junior, was in a good mood and had no intention of allowing his fun to be spoiled. So he tried to pat the reverend's nose. Just as the ceremony ended, he decided he didn't think much of it after all and began to cry.

At the end of four days in London, the Wildings continued their European tour, this time accompanied by Miss Lang, the baby, the baby's cot and a folding perambulator. It was their intention to fly by jet airliner from London to Rome, but they missed the 'plane. "Usually when we're late, it's Liz's fault," says Michael. "But this time it was a mixup with cars. I wanted very much to fly that Comet, too."

They were enchanted by Rome with its mixture of modern sophistication and old world greatness. And the Italians loved them—Liz in particular. They wouldn't let her alone. Every morning, a black-eyed mother and her two little black-eyed boys strolled past the hotel singing and strumming a trio of mandolins. The affection, according to the star, is mutual.

"Yes, we love Rome," she says. "And we were extremely lucky because Vittorio Gassman was there when we were. He and I had just finished working together in 'Rhapsody' when Michael and I left for our vacation.

"With Vittorio, we saw parts of Rome not on the regular tourist route. Of course, we covered that too—St. Peter's, Vatican City, The Forum, the Colosseum. But when he took us into the tiny cafes in the old part of Rome across the Tiber, that was really exciting. One place, the Cisterna, in Trastevere was built centuries ago over part of the catacombs and over an old well which is still used now."

And that's Elizabeth Taylor talking today—a more mature youngster than the laughing-eyed minx of "National Velvet" and a happier young woman than the troubled teenager of a few years back. Prettier than ever, her eyes sparkle with happiness in her romance with Michael. Shopping has been an exciting part of

the trip for Liz, especially for clothes, in Rome. "I'm right back to my normal weight and this was the first big shopping expedition since the baby came," she says. She bought several new dresses—"I couldn't resist the silks"—some "beautiful, hand-made Italian shoes" and got herself a new haircut—short, shaggy and straight. "Cute, too," adds her husband.

Liz is wildly extravagant and she admits it. "I shouldn't be let out alone," she says. Michael, Senior agrees with her. One day she came in loaded with expensive-looking parcels and, bubbling with enthusiasm, began to show her husband one exquisite baby garment after another.

"Lizzie," Mike said sternly. "Where did you get these things?" Liz timidly mentioned an exclusive London shop. Then she added hastily: "They're only on approval, darling. But just look at that smocking! All done by hand!"

One thing is sure, she'll be combing the shops for Paris fashions for tots. But gifts or no, she has no intention of spoiling her son. "I haven't any great theories on child raising," she says amiably, "but Mike and I think the baby should be with us as much as possible."

She admits that in the beginning they "thought it unfair to the baby to drag him all over Europe," but after one attempt to be without him, they decided it was unfair to parents to leave him behind. Miss Lang and Liz have a firm understanding about the position his mother occupies in his life. It's simply this: Mother has prior rights and doesn't propose to be shoved around by a nurse. "I was scared first that a nurse might come between me and the baby," Liz admits. "So when I hired one before Michael was born, I told her: 'It will be my baby and I don't want to have to make appointments to see him.'"

Big Mike's mother and father are both impressed and enchanted with Liz's maternal devotion. "Those parents just adore that little thing," Mrs. Wilding says. "I wish all babies could get that kind of welcome when they arrive. When Michael and Elizabeth are away from him, they can hardly wait to get back."

And Liz herself has never known more pure happiness than that she reaps from her two Mikes. Her career, today, she says, takes second place. "It's just a job that I enjoy very much while I have it. I could give it up tomorrow. But try to imagine life without Michael and the baby—that," she says, "is quite impossible." **THE END**

MOVIES

(Continued from page 27)

HONDO

(WARNERS; 3-D; WARNERCOLOR)

✓✓✓ A simple, vigorous Western provides John Wayne with a role right up his alley. He's a hard-bitten scout who can understand both sides in the war between settlers and Apaches, since he has happy memories of life with an Apache wife. He falls in love a second time, with a courageous pioneer woman deserted by her worthless husband. Geraldine Page accents the tenderness of these scenes. Not a pretty girl, she has a pleasing, characterful face. Of course, action scenes are the heart of the picture, done in rugged style against the wild scenery of Chihuahua, Mexico, where the troupe located. Though the 3-D effects are impressive, the film may also be shown in 2-D.

Verdict: Straightaway Indian-fighting story, with action and warmth (Family)

CEASE FIRE

(WALLIS, PARAMOUNT; 3-D)

✓✓✓ Shot entirely in Korea, featuring genuine servicemen rather than actors, this story of a patrol on a dangerous mission achieves remarkable realism. Most of the action is staged, though genuine battle footage sometimes appears in long shots. But the forbidding Korean hills and the unassuming manner of the soldiers—notably Capt. Roy Thompson, Jr., as leader of the patrol, and Cpl. Henry Goszkowski, as his sergeant—make you feel close to real combat. You'll find the 3-D technically good, if your theatre uses this version.

Verdict: Simple, believable, inspiring picture of modern war (Family)

WICKED WOMAN

(U. A.)

✓✓✓ A sordid, quietly convincing drama casts statuesque Beverly Michaels as an opportunist, without a conscience. Just arrived in town, she gets a job as waitress at a tavern run by Richard Egan and wife Evelyn Scott. Promptly, Beverly makes a play for the boss, while secretly encouraging his wife's tendency toward alcoholism. Finally, she works out an ingenious plan whereby Egan may sell the tavern and run away with her and the proceeds. Well-acted throughout, the film never glamorizes this hussy.

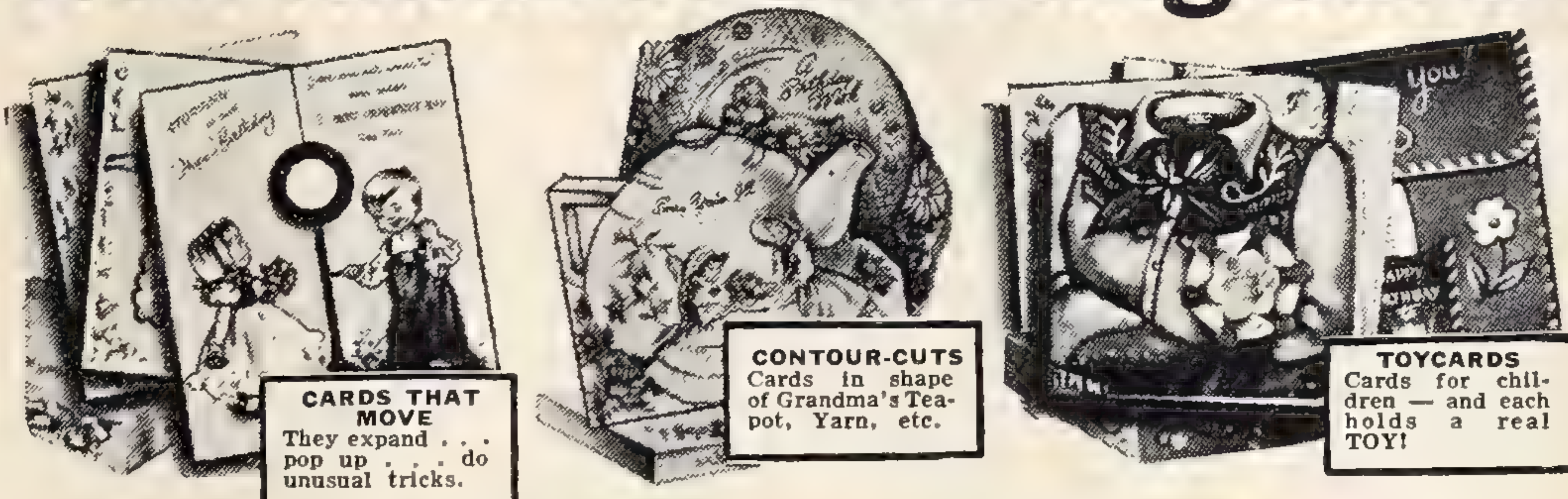
Verdict: Neatly underplayed, suspenseful bit of realism (Adult)

BAD FOR EACH OTHER

(COLUMBIA)

✓✓ The story of a doctor's dilemma casts Charlton Heston as a Medical Corps veteran who, over the objections of his mother (Mildred Dunnock), turns his back on his native coal-mining town to set up a society practice. Elizabeth Scott, playing a neurotic heiress, is chiefly responsible for luring him from his duty, while his nurse (Dianne Foster) keeps reminding him of it. The conflict's a familiar one, but some

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MOVIES

Continued

provocative questions of medical ethics are raised, including "ghost" surgery.

Verdict: Absorbing problem drama (Adult)

WAR ARROW
 (U-I, TECHNICOLOR)

✓✓ Jeff Chandler, Maureen O'Hara and Suzan Ball are as pleasing to the eye as the scenery is in this actionful Western. As an Army major, Jeff's sent to Texas to stop the raids of the Kiowa tribe. His plan is to enlist the aid of the Seminoles, exiled from Florida. His superior (John McIntire) sneers at the idea, but Jeff proves that his shaggy Indians can become a fast mobile force, expert at surprise attacks. Meantime, he woos Maureen, supposedly an Army widow, and is pursued by Suzan, an ambitious Seminole maiden.

Verdict: Brisk horse opera (Family)

THE DIAMOND QUEEN
 (WARNERS, CINECOLOR)

✓✓ In their second co-starring movie, real-life romancers Arlene Dahl and Fernando Lamas move to 18th Century France and India. Fernando invades the latter mysterious realm to find a great diamond for the French king's crown. Along with nobleman Gilbert Roland, he meets native queen Arlene, who leads them to the jewel they seek. But its owner, mogul Sheldon Leonard, is a treacherous type who drives a hard bargain and has a hold over the unhappy Arlene.

Verdict: Offscreen lovers in a modest adventure yarn (Family)

THE GOLDEN COACH
 (I.F.E., TECHNICOLOR)

✓✓✓ Here's a strange, flavorful tidbit for very special tastes. Though Italian-made, it's the English-language debut (not dubbed) of Anna Magnani, one of her country's top actresses. A mature and handsome woman, sumptuously female, she's more subdued than usual, playing the leading lady of an Italian vaudeville troupe. In one of Spain's South American colonies, during the 18th Century, she's courted by a young nobleman, a bullfighter and the governor. The slender, mostly comic plot is handled gracefully. Thanks to the locale, to a score drawn from music of the period and to beautifully composed photography, the picture has a remote, dream-like air.

Verdict: Odd romantic comedy (Adult)

THE WILD ONE
 (COLUMBIA)

✓✓ Marlon Brando has the title role in the rather weird account of a small town's ordeal. He's the ringleader of a group of motorcyclists that invades the town, bullies the citizens and wrecks property for a whole day. Brando's cryptic performance and the brooding camera-work create a haunted, almost frightening atmosphere. But the whole incident's unexplained. The

cyclists' behavior suggests only that there's been a mass breakout from the local booby hatch. Mary Murphy's appealing as a girl implausibly attracted to Brando.

Verdict: Baffling, arty, violent (Adult)

OTHELLO
 (U. A.)

✓✓✓ Considering the sad results of Orson Welles' last bout with Shakespeare ("Macbeth"), this venture is much better than expected. As the Moorish soldier tricked into believing his wife unfaithful, Welles' performance has dignity and emotion. Suzanne Cloutier's a lovely, spirited *Desdemona*. Michael MacLiammoir's brogue obscures some of the incredibly villainous *Iago's* lines, but Fay Compton does a magnificent job in the minor role of his wife. Scenes of Venice, though at times filmed too elaborately, are striking.

Verdict: Imaginative, if often unpleasant, version of the tragedy (Adult)

PERSONAL AFFAIR
 (RANK, U. A.)

✓✓ Such charming people as Leo Genn. Gene Tierney and Glynis Johns lend appeal to a talkative British movie. Leo is a professor at an English school; Gene, his restless wife; Glynis, a student in love with Leo. When the young girl disappears, he's suspected of either killing her or driving her to suicide. Genn is as assured as ever, but Glynis looks a shade too knowing for her role. And Gene has a hard time drawing sympathy for a useless character.

Verdict: Thoughtful study of teen-age love and ruinous gossip (Adult)

THE GREAT DIAMOND ROBBERY
 (M-G-M)

✓✓ Again a good-hearted square, Red Skelton has spent years looking for the parents who abandoned him in babyhood on a park bench. Shyster James Whitmore latches on to him and presents him with a fake family, including "Uncle" Kurt Kasznar, who sees possibilities in Red's job as a diamond-cutter. Red's firm happens to be in possession of a \$2,000,000 gem. Cara Williams is both hardboiled and sweet as Red's "sister."

Verdict: Typical Skelton farce (Family)

PROJECT M.7
 (RANK, U I)

✓✓ Getting only a jump ahead of the headlines, the British concoct a science-fiction melodrama that's pretty credible, except for action at the finish. James Donald heads a group of scientists working on a jet- and atomic-powered plane. Noel Willman, one of the group, is early identified (just to the audience) as a spy. The romantic interest is provided by Donald's relationship with his wife (Phyllis Calvert) and by a secondary love story.

Verdict: Okay science thriller (Family)

Why Debbie's My Ideal!

(Continued from page 40)

I don't know what I expected of an up-and-coming starlet.

The four of us stepped out of the car and just stood there for a minute, watching mink stoles go by. Taking it all in, our starlet, Debbie, glanced down at her cloth coat in mock contempt. Then she gave her date a monstrous poke in the ribs with her elbow. "Why didn't you tell me this was a dressy affair?" she teased. "I could have worn furs. My cat's got to die sometime!"

Did I say I was speechless? Shock, I suppose. There was our starlet reminding me of my best friend's kid sister.

That was four years ago and a lot has happened since those days. Debbie Reynolds did become a star. And now I have to pinch myself to be sure I'm not dreaming when I take her out. But not because she's famous. Because she's Debbie.

However even a near stranger—when he finds his voice—can tell you that she's something special in the Hollywood world. Take my brother, Walt, for instance. He's rarely at a loss for words. I remember the time he'd just come home from the Navy. I'd been racking my brain for days trying to figure how to show him a good time. "Let's go at it from this angle," he said finally. "What would you like to do?"

"Well, unpack your swimming trunks," I told him. And a few minutes later, we were in the car heading for Burbank.

After a half-hour battle with afternoon traffic, we turned into my favorite street. I stopped the car in front of one of the unpretentious little houses that stand there in such a neat row. Walt looked bewildered. "The pool's in the backyard," I said.

As usual, half the neighborhood was also in the backyard. Hamburgers were being distributed over by the barbecue—and when we finally worked our way through the crowd, I introduced Walt to Mrs. Reynolds. Then I nodded toward her daughter who was clowning on the diving board. "That's Debbie," I said.

"Huh?" said my brother eloquently.

It was quite an afternoon. We swam for awhile, and ate and talked beside the pool. And when it grew cool, we adjourned to the living room. Someone sat down at the piano and the Reynolds gang proceeded to sing their lungs out. We could have been a million miles from the Hollywood glamour that Walt had pictured a neces-

sity for a movie star. "I certainly didn't expect Debbie Reynolds to be like that," he told me later.

After our Ice Capades introduction, you'd think I'd have learned never to jump to conclusions as far as Debbie is concerned. But I did it again—some time later, when I called her for a date. Having checked my bank balance, I reached the conclusion that I might as well live recklessly. Living recklessly means a dinner date which, more often than not, means that you silently say goodbye to a dollar every time the waiter comes in with another dish. It's worth it, if you're solvent—and it's what a great many girls expect.

And Debbie? She happened to know I wasn't working. And so? She'd love to have dinner, she told me. But wouldn't it be more fun to cook it ourselves? She'd be very happy to bake a cake.

How thoughtful can a girl be? If I'd ever wondered, now I knew. But then I promptly drew another mental picture—one of the domestic Miss Reynolds, girl-chef extraordinary. I was fooled again. She'd volunteered that cake so casually that I was certain it wouldn't involve any more effort for her than stepping into the kitchen to say, "Presto!" I learned later that she'd slaved for hours. It was a beautiful cake from a distance. Close up, I noticed that one side sagged slightly. And en route to the fried chicken at my place, we ate most of the frosting. It kept dripping down the sides and we'd scoop it off the plate so that it wouldn't go running all over Debbie's dress. "I can cook," the undaunted Miss Reynolds assured me. "It just wasn't my day for desserts."

Frankly, I have my doubts. Because I've attended some of the Reynolds' afternoon candy sessions. Debbie walks up to the pots and pans with all the assurance in the world. She sets out the ingredients with an air of authority, and then in a small voice calls out, "Mother, how much sugar do you use in the fudge?"

Because she's such a happy-go-lucky, smiling character, you rarely see her serious side. But actually she has great feeling—she really cares for other people. I was never more aware of it than the night we went to the Jane Powell opening at the Grove. Janie sang her heart out and, when she was bombarded with flowers while taking her bows, she began to cry. It was

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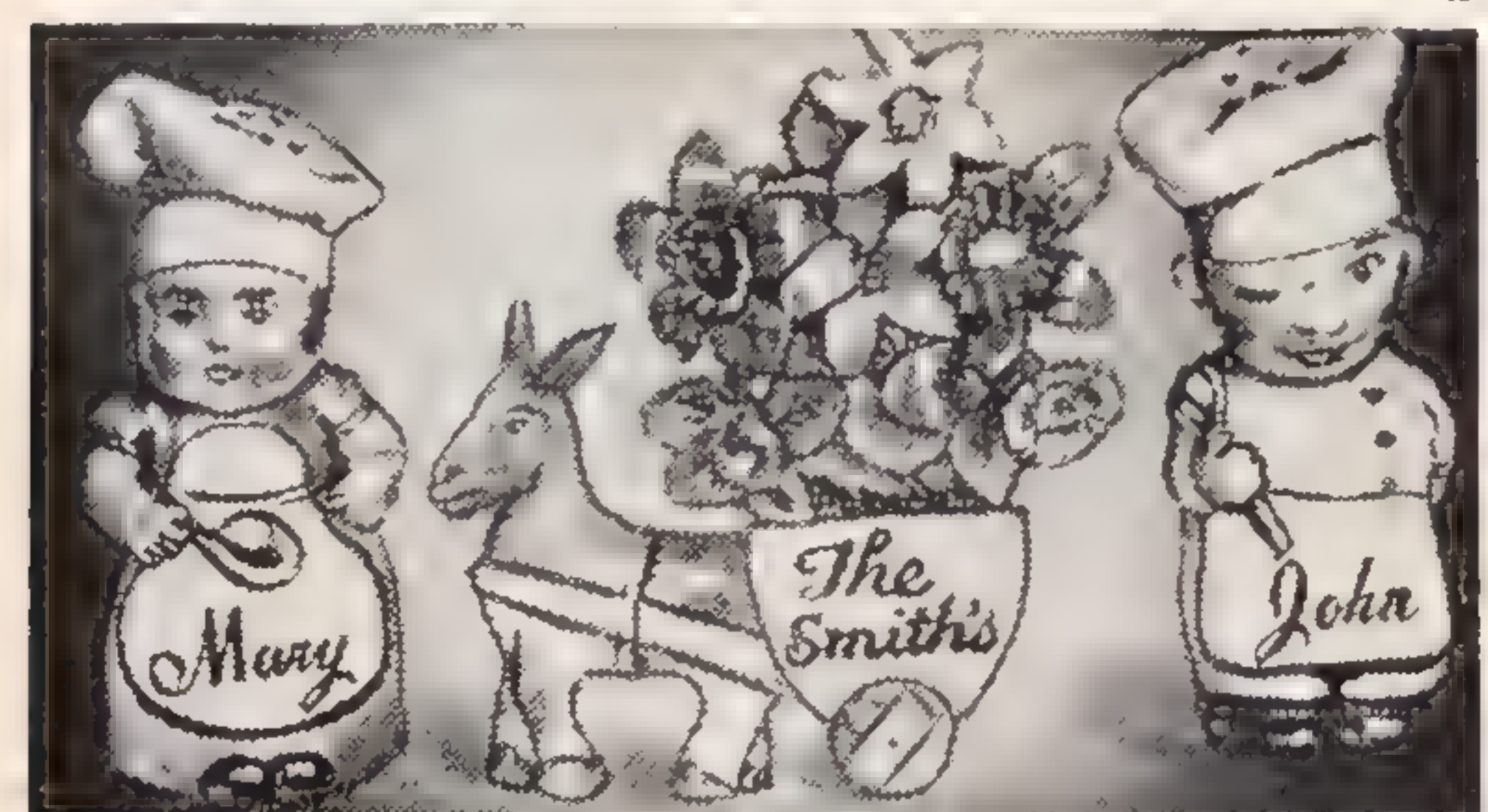


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a touching, personal triumph. I happened to glance over at Debbie. She was applauding with a great big smile, but there were tears running down her cheeks, too.

Debbie's friendliness and thoughtfulness aren't limited to close friends. Many's the time we've been spotted by fans when driving down the street. No regal nods from Miss Reynolds. She looks over, gives the kids a large type grin and waves until they're out of sight. And we've caused more than one traffic jam while Debbie and her fans carry on a car-to-car conversation.

Then, too, I remember the time we were sitting in a Westwood sandwich shop after a preview. The place was crowded with students from UCLA, and we noted that some of the fellows at one of the other tables were glancing her way. Eventually one of them got up and came over. "I was wondering if you might remember me," he said. "We went to high school together."

"Of course," said Debbie. "How are you?" She knew what was afoot. As the other guys kept looking to see if their friend actually knew her, she made a special point of insisting that he sit down. And they rehashed school days while the boy's friends stared in amazement.

You can count on Debbie not to let anyone down. Now I'm recalling the night I watched her perform at a benefit. She wasn't supposed to be performing. We were guests of one of the scheduled entertainers and as we were on our way out of the auditorium, the spotlight fell upon Debbie. She did a doubletake when the emcee introduced her to the audience. "How about a song?" he asked.

Debbie hadn't rehearsed with the orchestra. As a matter of fact, she'd never even seen that orchestra before. What's more, she'd had a long day and was pretty tired. But she didn't beg off with any of her good excuses. "I'll be glad to sing a song," she said simply. Then she headed for the stage and went into "Singin' in the Rain."

Her impromptu performances are terrific. But if she has advance notice, she can really floor you. When the Crown Prince of Japan was feted at M-G-M, each of the stars was called up to make a short speech. Debbie made a speech, all right. It was like no other speech on the entire program. Debbie spoke in Japanese!

When she isn't on official business, which keeps her busy, she manages to stay twice as busy—doing things for other people. You've probably heard about her trip to Korea. But you may not have heard of her visit to a girl friend's brother who was in the hospital in Japan. When Debbie stopped there en route home, she made it a point to find him and visit with him.

And what about Debbie as a date? Well, sir, when she's on your arm, you know you're with the cream of the crop. She's always well-groomed and has wonderful taste in clothes. Her mother makes most of her dresses and Debbie wears them like a dream. And that figure! Perfect!

She's athletic—a real little tomboy at heart—yet she's very feminine. And when she's with you she gives you her undivided attention, making you feel as though she's never had a better time in her whole life. She doesn't expect to go on to Ciro's or Mocambo after a movie. She's just as happy munching a hotdog at a drive-in. And all the while, her eyes are sparkling.

She's never moody. Never sarcastic. When she hears someone tossing sarcasm around she takes the attitude, "I feel sorry for this type because he doesn't know any better." She tries to learn something every day and to use the knowledge to become a better person.

And that brings me to her folks. What a family! Because my mother and brother and I have been separated a great deal, I've

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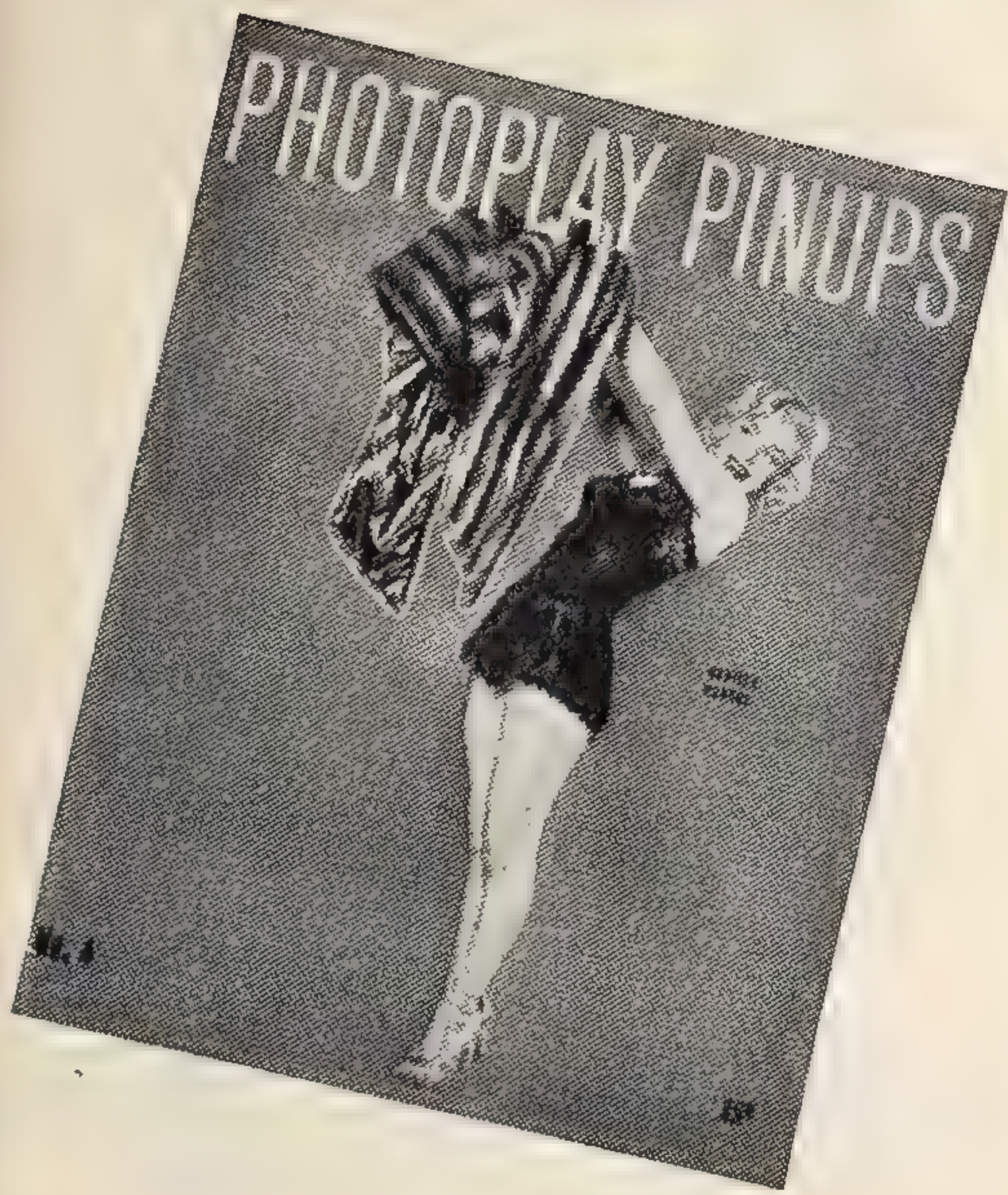
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never had much homelife. And the minute I walk into the Reynolds' house I can see what I've missed as far as real family life is concerned. The front door's always open. There's always music—either from the record player or Miss Reynolds herself. There's a friendly clatter of dishes in the kitchen. And there's Debbie shouting, "Mother, get the telephone, will you?" Or Mother shouting, "Franny, telephone." At home, she's Franny and the fact that she's a star makes no difference.

When you join Debbie's crowd, you automatically become one of the family. I remember the date of the PHOTOPLAY "Choose Your Stars" award party. I'd been up north visiting my brother and found that I was going to be late getting back to Hollywood. On the way, I phoned to tell Debbie. "What are you going to do for dinner?" she wanted to know. "After driving all day, you'll need more than a sandwich . . . why don't you come straight to Burbank and eat with us."

Mrs. Reynolds had the meal on the table when I walked in. We ate—then I got cleaned up and away we went. Now that was a fine party. And you could tell how the guests felt about Debbie—and vice versa—when she went up to accept the award for Bobby Van. She stood at the mike for a minute, grinning at the crowd. I glanced around and saw a room full of people grinning back at her.

I might say that Debbie is completely unaffected. But I'll never say it to her. I tried once . . . making the comment as we were leaving a party. She promptly tossed her coat over her shoulder with a magnificent gesture. "Oh, rreeeaally, Tab, deah? You reeaally don't think I'm affected?" and swept regally out the door.

In closing, I think I should mention that Debbie has a mind of her own. Just the other day, I called to check on our dinner date at the Jeff Hunters'. Everyone's going to bring a special dish. "I'll bake a cake," Debbie announced.

"Please don't," said I.

"Well . . . I'll have Mother bake a cake."

"Don't. I'll buy one."

"Mother will bake it," said Debbie firmly.

"Or on the other hand, maybe I will."

"I'll buy one," I repeated, just as firmly.

I have a hunch we'll have homemade cake. I don't know who'll bake it. But I'm certain of one thing. I'm delighted to be the lucky guy who's going to help eat it.

(Debbie is in "Give a Girl a Break" and Tab is in "Steel Lady.")



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This Is the Truth

(Continued from page 43)

husband, he'll look at you as though you were crazy. And if you ask his wife, Dorothy, the same question, she'll look at you as though she thinks you're crazier than Bob does. Bob Mitchum has no illusions about himself as a model anything. But he knows why he stays with Dorothy—and why she puts up with him. He loves her—and she loves him. There is nothing else to be considered as far as they are concerned. Bob has been apart from his wife many more times than anyone knows about. But he always comes home! If the fight gets really rough, he might have to use an axe to get back in. And if he stayed away long enough, Dorothy would come and get him with a club.

Rumor: "Kathryn Grayson got a real charge out of making a record album with her former husband, Johnny Johnston. They say she still pines for him, even though he's remarried..."

Fact: No, Kathryn Grayson is not still in love with Johnny as this and other stories would have you believe. But she is a changed girl from the one she used to be, and this has her friends deeply worried. If she got a charge out of making the album, it was the first she's had in a long time. Kathryn, you see, has become almost a recluse, never going out and seldom seeing anyone but a small handful of friends. She and her daughter rattle around in a huge mansion, a thoroughly depressing place, and she can't seem to force herself to mix or enjoy life at all. When she's working, she dashes for the dark shadows the minute the whistle blows, and she isn't seen again until the morning call. Too bad that a girl so beautiful and once so gay should be so sad.

Rumor: "Montgomery Clift doesn't want to leave Manhattan because he's in love with a girl in a New York show. This time it's for real..."

Fact: Not this time! It was for real once, though, and very few people knew about it. The girl was Judy Balaban, the daughter of a prominent motion-picture executive, who was married last spring to agent Jay Kantor. And it was part of a round robin of unhappiness. But enough time has elapsed now to tell about it, we suppose. You see, Elizabeth Taylor was quite seriously in love with Monty. But he yearned for Judy. Mike Wilding was already in love with Liz. And Marlene Dietrich, they say, was dreaming dreams about Mike. Well, one day Monty, who was dating Liz regularly, told her how he felt about Judy. Liz was crushed, and two days later, she announced her engagement to Mike Wilding, who, in the meantime, had told Marlene how things stood. Marlene was philosophical. Then Monty proposed to Judy. But she said no. He hasn't been quite the same since—and he's not in love with anyone, unless it's still Judy.

Rumor: "Mario Lanza is off to New York to settle a big picture deal which, he says, will surprise everyone..."

Fact: Including this writer. No, we're afraid that Mario is not yet ready for a triumphal return to the movies—and a great pity it is, too. Mario has been unable to concentrate on any branch of theatrical endeavor since his walk-out on M-G-M more than a year ago. His record sales have fallen off and he isn't making any new ones at the moment. He has offers to make pictures, but his conditions are so overwhelming when he gets around just to saying maybe, that producers faint and,

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when revived, run for the hills. If he pulls himself together and drops close to a hundred pounds he can still be the biggest box-office star we have, though.

Rumor: "It's beginning to look as though Robert Taylor has finally given his long-time girl friend, Ursula Thiess, the gate..."

Fact: Vice versa! At long last, Ursula has decided that marriage with Bob is not a likely wind-up for this amour, so she has taken her heart to market. The romance has been constant mainly because both Bob and Ursula don't like to play the field. It has been simple for them just to go out with each other and not have to bother making friends, and eventually sweethearts, of other men and women. Ursula has never denied that marriage was what she eventually wished for. But she is now convinced Bob will never take an altar walk with her. She put it bluntly the other day when, after a couple of years of waiting, she was given a good part by RKO. "I will no longer," she said, "have to ride around on Robert Taylor's coat tails."

Rumor: "Now that Zsa Zsa Gabor is free of George Sanders, she will more than likely pick up with, and possibly marry, Porfirio Rubirosa..."

Fact: Not at all likely. In the first place, George's exit was the biggest shock Zsa Zsa has had since somebody accused her of being a made-up old lady with a grown daughter. She always felt that George, who has the temperament of an over-fed, sometimes surly St. Bernard, would always be around no matter what she said about him as a mate or how many other men she had her name linked with. It's sort of like having your cat lock you out of your own house. She was more stunned than anything. But now that she's had time to think it over, she feels real pangs of loneliness. Their pals will tell you that George is finished. But that could be all wrong. George is very unpredictable. At any rate, Porfirio is just a playboy to Zsa Zsa.

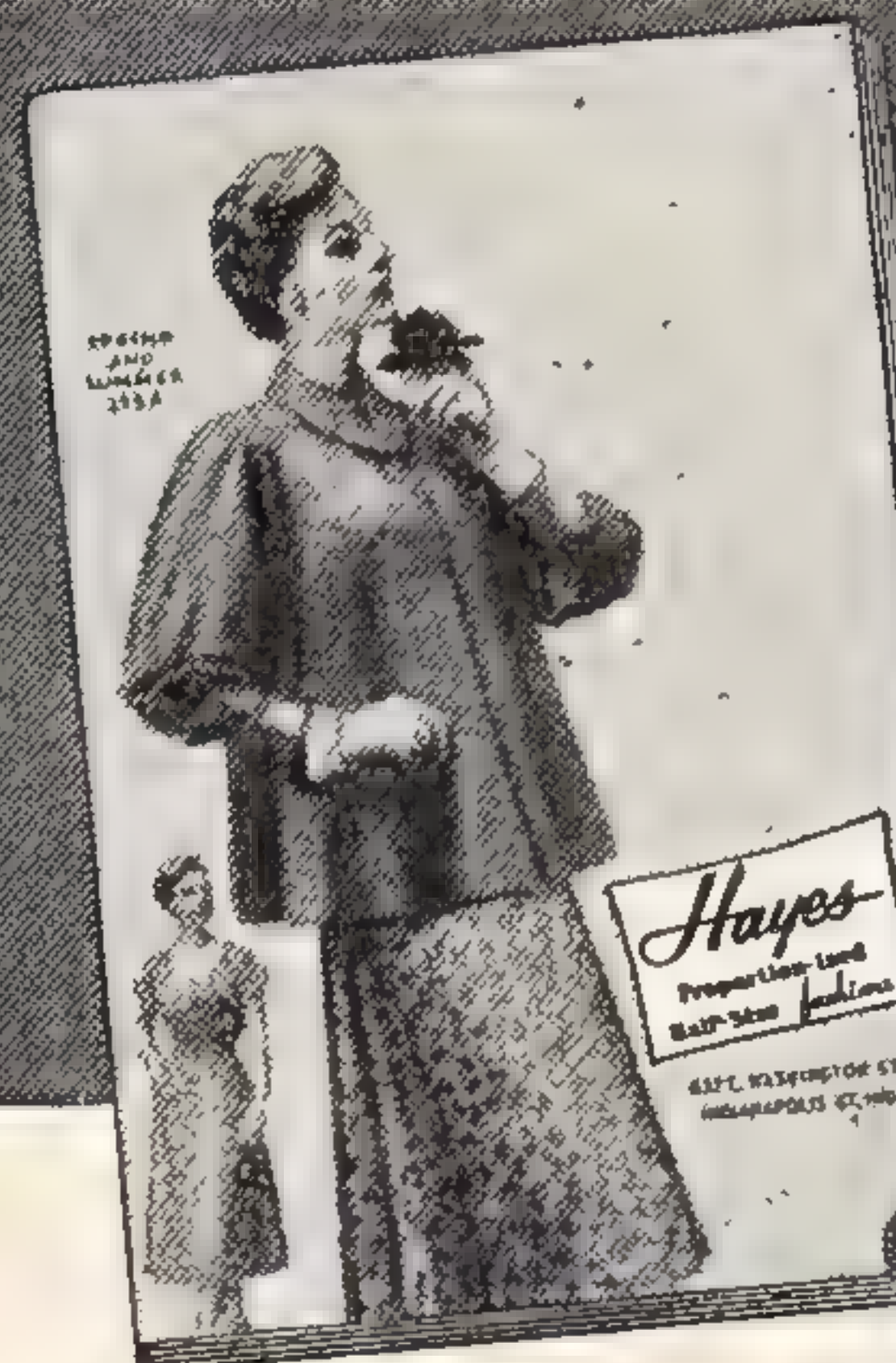
Rumor: "Cy Howard is so attentive to his girl friend, Gloria Grahame, in London, where she is making a picture and he is writing a play, that their friends say the wedding day is just around the corner..."

Fact: In this crazy business, anything can, and often does happen. So it's possible that Cy Howard and Gloria will marry. But we'll say it has the same chance of happening as a plow horse does of winning the Kentucky Derby. In the first place, Cy Howard would just as soon stick his head in a furnace as marry anyone. He keeps saying that, but nobody believes him. And Gloria, although she sticks pretty close to Cy for laughs, is still in love with her ex-husband, director Nick Ray. She carried a blazing torch for a long time and many people are sure she still does.

Rumor: "The minute John Wayne's divorce from Chata is final, he will get a license and marry Pilar Palette..."

Fact: This is unlikely. Maybe John Wayne was in love with Pilar when he first met her and was lonely and crushed by his rejection at the hands of Chata. But the terrible experience he went through during the months he prepared for his divorce trial and during his weeks in court have soured him almost completely on the institution of marriage. It is not at all likely that he will give a serious thought to another wife for a long time. During the past several months, Pilar has been quite ill and Wayne, a very loyal man, has been her more or less constant companion. He has faith in her acting ability—and will launch her on her American career. THE END

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INSIDE STUFF

(Continued from page 33)

dating Debbie Reynolds, that ol' soft-shoe man, Tom Morton, deserted Mamie Van Doren long enough to take Tab's place with Lori Nelson! . . . The added weight on Lana Turner everybody is talking about just may turn out to be a new addition to the Barker household a few months from now . . . Hollywood admires Rita Hayworth for defending Dick Haymes, but everyone's amused, too, because she's never been exactly a glib girl in the past. Now those startling, strong statements credited to the ex-princess make her sound like a state senator . . . Even their close friends are gasping over the switcheroo in the Tyronne Power marriage. No one now believes there will be a divorce. And how things have changed! In the past it was Ty who catered to the capricious Linda's every whim. It's just the other way around today!

Seen and Heard: Not to be outdone by Cornel Wilde who walks around Hollywood with a parrot perched on his shoulder, Zachary Scott startled the natives by introducing one pierced ear lobe threaded with a thin gold loop! . . . The long and short of it: Big Jeff Chandler dancing a rumba at a Hollywood party with tiny June Allyson while Dick Powell watched on the sidelines . . . Rosemary Clooney's Great Dane, on the set of "Red Garters," and Shirley Booth's miniature poodle are carrying on the most ridiculous flirtation in all Hollywood. Rosie and co-star Guy Mitchell take turns watching Shirley's poodle for fear the Great Dane will smother her with affection.

Just for Laughs: Bob Mitchum eyeing Guy Madison's huge, hunk-of-gold-nugget cuff links, as he cracks: "They're peachy-keen, Guy, but can you get Channel No. 5 on 'em?" . . . Jane Russell to Vincent Price: "The only thing that's important about a girl is what she has in her head!" Vincent to Jane: "Not when the head is on *your* body, honey!" . . . Audie Murphy in the U-I commissary: "I'm always reading that top dramatic stars want to make a Western. Do you suppose I should go in for something by Noel Coward?"

Cal Wonders: Why Dale Robertson looks annoyed when questioned about his first marriage . . . Why Jean Peters, who is one of the most amusing conversationalists, is never invited to parties where the usual people are obviously so bored with each other . . . Why Montgomery Clift always walks as if someone were tailing him . . . Why Piper Laurie still insists she and Tony

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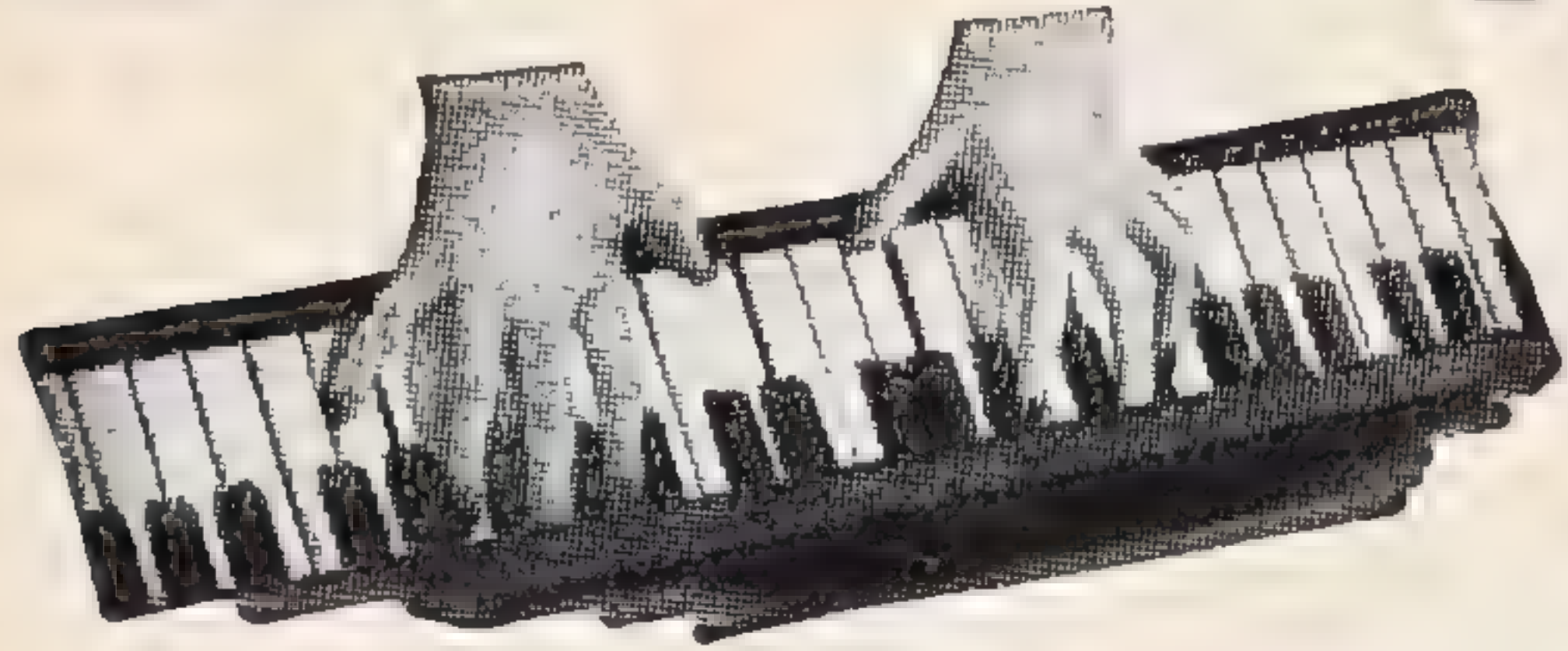
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Help Doris Day Get Well

(Continued from page 37)

The fantastic arsenal of energy upon which she has drawn over the hectic years of her career *may* have begun to be diminished. For Doris has always worked and played and lived hard—with all of herself. But this is unlikely. Such natural vitality as hers is not easily snuffed out.

It's much more probable that when she underwent surgery (frightening enough in itself), she had something she had not known for years—time to think, to review her life, to evaluate. She had time to ask herself how long her happiness could last. Time to look back on the days of her early struggles, her youthful heartbreaks—and perhaps to tremble a bit in retrospect.

Since her marriage to Marty Melcher, Doris has known real peace of mind and emotional security. Not long before her illness she said, "Today, I'm just about the most fortunate and happy person alive. I've treasures that are beyond all price... my son, my husband, my mother, my work." And then she added, "But there have been times in my life when I didn't see how I could go on any longer—when I felt I'd never really laugh again."

Have those times come back to haunt her now?

Doris' very success today is the result of a tragic accident when she was fifteen which broke both her legs and ended her dreams of dancing. It was only then, when her career plans were brutally blasted, that Doris discovered she could sing. And during the fourteen months she was confined to her bed, she planned a new life.

Discouraged? She never let on to the world. Still on crutches, the courageous youngster found employment in Cincinnati radio stations. Soon she was headed for the Big Time. She was singing with Les Brown's orchestra when she met and married Al Jordan.

Doris promptly gave up her job and settled down as a housewife in Cincinnati. But something went sour and even Terry's arrival couldn't hold the marriage together. Doris and Al were divorced in 1943. Terry went to live with his grandmother and his mother began her painful struggle for stardom. She *had* to make good, for success meant security for her son. She sang at night, slept by day, lived out of suitcases. Tired? It mustn't show on the bandstand. Worried? Don't let anyone know.

When she wed musician George Weidler, Doris once again gave up all thoughts of her career. She kept house in hotel rooms and, during the housing shortage in Los Angeles, made a home in a trailer on a dusty vacant lot. This marriage was for keeps, she'd vowed, but the odds were against it. Doris and George separated and she went back to work. Work was always a good remedy for heartbreak, wasn't it? Her audiences loved her gaiety as she sang. But inside she was crying and, every so often, she sang with tears streaming down her cheeks.

The day Doris' agent took her to Warner Brothers to see director Michael Curtiz was a bleak one. This was the opportunity of her lifetime, but somehow she couldn't manage a smile. The decision to make the separation from her husband permanent was fresh and she had cried all the night before. When she started to sing "Embraceable You," the song reminded her of George and she began to cry again.

A wise man, Curtiz saw through the tears. He saw warmth and feeling and understanding—all of the qualities that belong to the industry's greatest stars. He talked to her as a father might. "I

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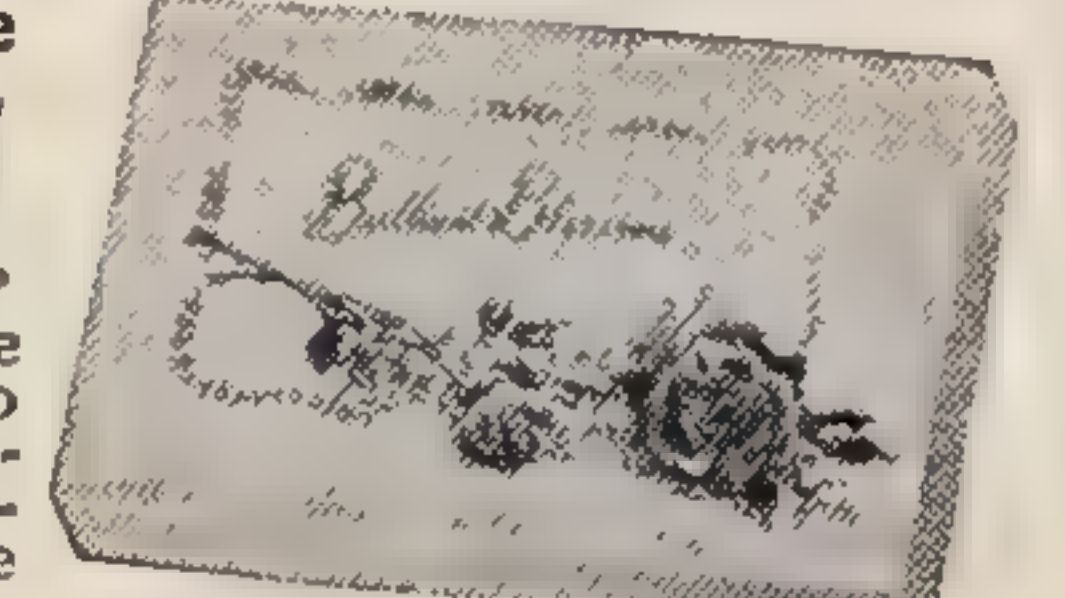
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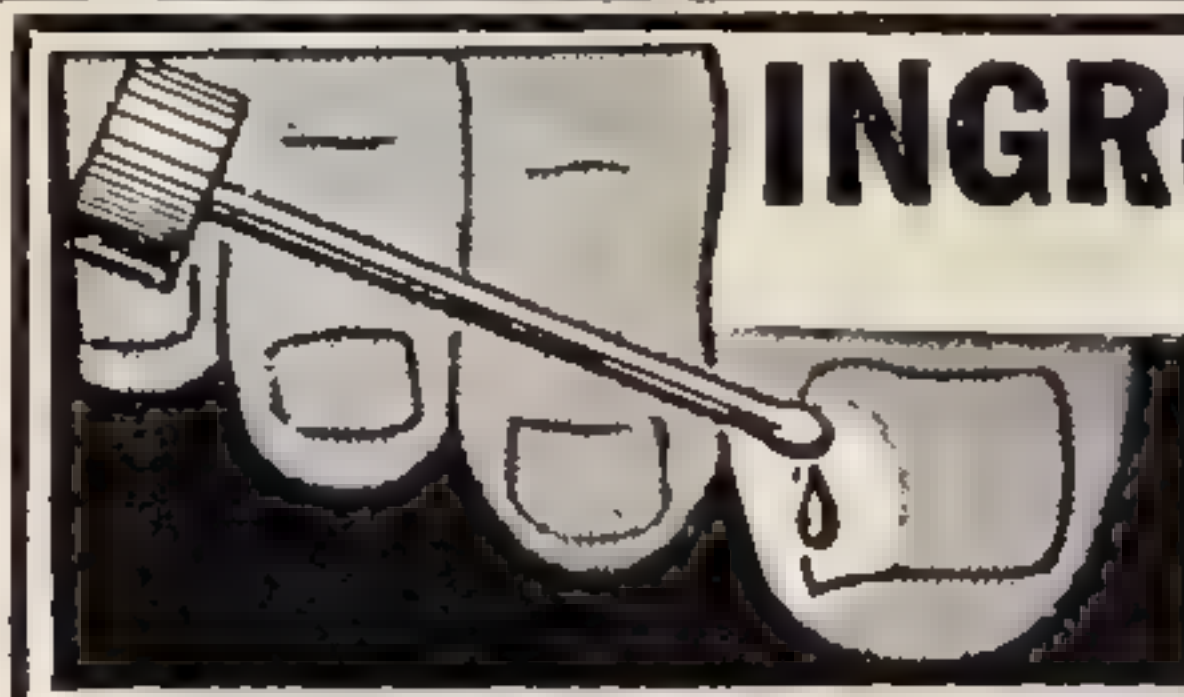
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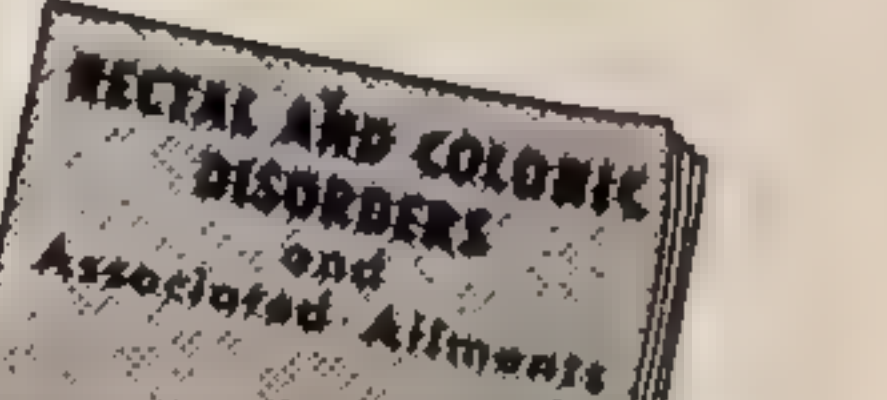
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needed that so," a grateful Doris said later. With her first film, "Romance on the High Seas," Doris found success. At last, she was able to send for Terry and her mother and give them a real home. But could she ever be sure of lasting happiness and security? Of the personal serenity she needed so? Each time she had thought she had them within her grasp, they had vanished cruelly.

And then she found Marty Melcher. Now, in this period of wavering, you hear the phrase again and again: "Thank heavens she has a wonderful guy like Marty to see her through."

With the happy burgeoning of both her career and her marriage, Doris discarded the somber cloak she'd worn so long. The change was not gradual. It was sudden—if anything, too sudden. Doris determinedly remade her life. She seemed to become immune to such emotions as anger and fear. Apparently nothing could hurt her. Doris Day was the happiest girl in the world. One writer, who paid several visits to her sets, was amazed. "The director would yell 'Cut' and everyone would pull off to the side to rest. But not Doris. She kept going—joking, rehearsing, singing. Other people could blow their tops right and left. But nothing seemed to annoy this girl," he said with astonishment.

Photographers could always count on her for happy photographs. Magazines could count on her for happy stories. And the public could see her films and go away whistling.

Doris' new-found philosophy was not devised entirely for her own benefit. "When I first got into movies, my job represented security. It meant that I could take care of my son and my mother and myself," she said. "Now I see it is my duty to entertain people. That's my place in life... and if I can bring a little joy to all kinds of people, my mission is complete."

But can such natural feelings as irritation and anger be entirely ignored? Never allowed to come to the surface? Is it possible suddenly to cast off all unhappy memories? Or are they likely to be revived again through something no more serious than, perhaps, a pinprick of unpleasant gossip? Like the completely false but widely circulated story that Doris was selling photos to her fans. This, to a star who, with her mother's help, has conscientiously seen to it that every one of the 15,000 letters she receives each month is handled personally, can carry a sting of cruelty far out of proportion to its importance. Particularly at a moment when, physically, she is not at her peak.

"Some people take keen delight in knocking down reputations," said Marty when the story reached his ears. But what malicious intent there was in the tale may have reached its mark more surely than its unknown instigator dreamed.

"Doris is a normal girl," Marty put it at the time. "She doesn't claim to be anyone supreme. She has faults. So does everybody."

This perhaps is the key to the Doris Day illness. She is normal. She is human. It's possible that the very same people who unwittingly helped build the legend of Doris Day have just as unwittingly begun to tear it down. It is a legend that, for Doris' own good, should never have been created... for living it twenty-four hours a day could easily have proved too much, even for a Superwoman. And Doris is human—flesh and heart.

As she said of Michael Curtiz's kindness and understanding during those other bleak days, encouragement means so much to her. Now she needs it more than ever—from you, to whom she's given so much. You can help still her fears. You can help Doris Day get well!

THE END

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BRIEF REVIEWS

For fuller reviews, see PHOTOPLAY for months indicated. For this month's full reviews, see page 26.



✓✓✓✓ EXCELLENT

✓✓✓ VERY GOOD

✓✓ GOOD

✓ FAIR

A—ADULTS

F—FAMILY

Some 3-D films are also being shown in 2-D versions. Check your theatre to see which is being used.

✓✓ ALL AMERICAN, THE—U-I: Tony Curtis looks plenty attractive in a college story, as a reluctant grid star. Lori Nelson. (F) November

✓✓ ALL THE BROTHERS WERE VALIANT—M-G-M, Technicolor: Saga of old-time whaling ships. Good brother Bob Taylor, bad brother Stewart Granger vie for Ann Blyth. (F) January

✓✓ APPOINTMENT IN HONDURAS—RKO, Technicolor: Gun-runner Glenn Ford, Ann Sheridan and weakling husband Zachary Scott brave the jungle. (F) January

✓✓✓ BACK TO GOD'S COUNTRY—U-I, Technicolor: Rock Hudson defends Lori Nelson against dirty doings in the far North. (F) December

✓✓ BIG HEAT, THE—Columbia: Routine racket-buster. Detective Glenn Ford, aided by Gloria Grahame, seeks his wife's killers. (F) December

✓✓✓ BLOWING WILD—Warners: Flamboyant yarn of oil-drilling in Mexico. Cooper, Stanwyck and Quinn are a triangle. (A) December

✓✓ BOTANY BAY—Paramount, Technicolor: Alan Ladd, Pat Medina endure James Mason's brutality aboard a prison ship. (F) January

✓✓✓ CALAMITY JANE—Warners, Technicolor: Doris Day's a two-gun gal in a rip-roaring musical, opposite Howard Keel. (F) January

✓✓✓ CAPTAIN'S PARADISE, THE—Lopert: Unusual farce. Alec Guinness is wed to both prim Celia Johnson, sexy Yvonne DeCarlo. Paradise ends as the gals rebel. (A) November

✓✓✓✓ CINERAMA—Cinerama Productions, color: No story, plenty of excitement. Amazing technique with huge curved screen. (F) January

✓✓ CRAZYLEGS, ALL-AMERICAN—Republic: Likable Elroy Hirsch of the L. A. Rams retraces his grid progress. Joan Vohs. (F) December

✓✓✓ DECAMERON NIGHTS—RKO, Technicolor: Skirmishes in the battle of the sexes, presented handsomely and wittily by Louis Jourdan (as Boccaccio) and Joan Fontaine. (A) December

✓✓ DESPERATE MOMENT—Rank, U-I: Tired chase sharpened by real German backgrounds. Dirk Bogarde breaks jail to find a killer, gets help from Mai Zetterling. (F) November

✓✓ EAST OF SUMATRA—U-I, Technicolor: Action yarn. Jeff Chandler's a mining engineer; Anthony Quinn, an island chief. (F) November

✓✓ FLIGHT TO TANGIER—Paramount, Technicolor: Chase film gets Joan Fontaine, Jack Palance into confusing intrigues. (F) January

✓✓✓ GENEVIEVE—Rank, U-I; Technicolor: Nice British comedy about antique-car fans. With Dinah Sheridan and dashes of sex. (A) January

✓✓✓ GILBERT AND SULLIVAN—U.A., Technicolor: Robert Morley, Maurice Evans play the light-opera kings in a gay musical. (F) January

✓✓✓ GLASS WEB, THE—U-I, 3-D: Smooth whodunit set in a TV studio. John Forsythe and Edward G. Robinson both score. (A) January

✓✓ GUN FURY—Columbia; 3-D, Technicolor: Rock Hudson saves Donna Reed from a half-mad bandit in an okay outdoor thriller. (F) January

✓✓✓ HERE COME THE GIRLS—Paramount, Technicolor: Songs, giggles and suspense mix as chorus boy Bob Hope plays target for a murderous maniac. With Rosemary Clooney. (F) January

✓✓✓✓ JULIUS CAESAR—M-G-M: True-to-Shakespeare film of the dictator's death and the assassins' fate. Brilliant acting by James Mason, John Gielgud, Marlon Brando. (F) September

✓✓✓ KISS ME, KATE—M-G-M; 3-D, AnscoColor: Howard Keel, Kathryn Grayson are feuding, loving co-stars. Topnotch music. (F) January

✓✓ LION IS IN THE STREETS, A—Warners, Technicolor: A strong idea's fumbled. James Cagney overplays a demagogue. (A) December

✓✓✓✓ LITTLE BOY LOST—Paramount: Drama done with unusual grace. Bing Crosby's fine as an American newsman in France to seek his son—who may be Christian Fourcade. (F) November

✓✓✓✓ LITTLE FUGITIVE—Burstyn: Enchanting picture of childhood in a big city. Richie Andrusco flees to Coney Island. (F) December

✓✓ MARRY ME AGAIN—RKO: A light farce. Marie Wilson's a Cinderella whose sudden fortune alienates proud beau Bob Cummings. (F) December

✓✓✓✓ MARTIN LUTHER—de Rochemont: Niall McGinnis portrays the founder of Protestantism in a splendid religious film. (F) November

✓✓✓✓ MOGAMBO—M-G-M, Technicolor: Africa and Ava dominate a lively, laugh-trimmed thriller, with Gable playing mighty hunter, Gardner, adventuress, Grace Kelly, restless wife. (F) December

✓✓ PARATROOPER—Columbia, Technicolor: British raids (by Alan Ladd, Leo Genn) on Nazis are exciting; the love story isn't. (F) December

✓✓✓✓ ROBE, THE—20th; CinemaScope, Technicolor: Bible-inspired drama, amazing new process. Richard Burton, Jean Simmons are Roman aristocrats; Mature, a Christian. (F) December

✓✓✓ SECOND CHANCE—RKO; 3-D, Technicolor: Fast, eye-pleasing, gunman Palance trails Linda Darnell; Mitchum defends her. (F) October

✓✓ SHARK RIVER—U.A., Vivid Color: Steve Cochran finds danger and Carole Mathews in Florida swamplands. Lovely scenery. (F) January

✓✓ SHE HAD TO SAY YES—RKO: Homespun comedy. Bob Mitchum is a country doc; Jean Simmons, a foolish philanthropist. (F) September

✓✓✓ SO BIG—Warners: Honest sentiment, expertly done. Jane Wyman's fine as wife and widow of farmer Sterling Hayden. (F) December

✓✓ STEEL LADY, THE—U.A.: Wild adventure yarn. A plane crash strands Rod Cameron, Tab Hunter in the Sahara. (F) January

✓✓✓ TAKE THE HIGH GROUND—M-G-M, AnscoColor: Comedy-drama of draftees' training, freshened by good acting: Widmark as a sarge; Russ Tamblyn, Jerome Courtland, others as new G.I's. (F) November

✓✓✓ TANGA-TIKA—Monson-Long, Eastman Color: Beguiling if slightly crude romance, shot on Tahiti with a mostly native cast. (F) December

✓✓ THOSE REDHEADS FROM SEATTLE—Paramount; 3-D, Technicolor: Musical of early Alaska. Rhonda Fleming, disc stars Guy Mitchell and Teresa Brewer. (F) December

✓✓✓ THREE FORBIDDEN STORIES—Ellis: A suave, well-acted Italian film (English titles) close-ups girls with the wrong men. (A) December

✓✓ THREE GIRLS FROM ROME—I.F.E.: Amiable story of Italian working girls and their loves. Lucia Bose is a real beauty. English dialogue, dubbed in smoothly. (A) November

✓✓ THUNDER OVER THE PLAINS—Warners, WarnerColor: Randolph Scott fights vigilantes and carpet-baggers in Texas. (F) January

✓✓ TITFIELD THUNDERBOLT, THE—Rank, U-I; Technicolor: British whimsy about amateur railroaders. Stanley Holloway. (F) December

✓✓ TORCH SONG—M-G-M, Technicolor: Joan Crawford in a case study of a neurotic star. With Michael Wilding and music. (A) December

✓✓✓ TUMBLEWEED—U-I, Technicolor: Crisp, pleasing Western. Scout Audie Murphy, accused of cowardice, flees lynchers. (F) January

✓✓ VEILS OF BAGDAD, THE—U-I, Technicolor: Lots of action (Vic Mature) and unveiled beauty (Mari Blanchard). (F) December

✓✓ VICKI—20th: Choppy whodunit, with Jean Peters as victim, Jeanne Crain, her virtuous sister. Richard Boone detective. (F) December

✓✓ WALKING MY BABY BACK HOME—U-I, Technicolor: Donald O'Connor strives for success in the band business and in romance with Janet Leigh. Lots of nice jazz. (F) January

✓✓ WAR OF THE WORLDS, THE—Paramount, Technicolor: A Martian invasion with stunning special effects, negligible human angle. (F) June

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